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Uber, Lyft, and SideCar are poised to take over a broken cab industry in San Francisco. Be careful what you wish for.

BY RACHEL SWAN



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Design by Audrey Fukuman

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## FUNDING IDEAS

**Entrepreneurs should take note:** How exciting, I hope all those young entrepreneurs out there are taking notes ["Venturing Onward," Ian Joulain, News, 3/20]. Hopefully all those bright, ambitious young people with great products will make it into investor Ray Bradford's office. When I was young, someone believed in my dream and gave me an opportunity to prove myself.

DREAMERSWELCOME

## CHIMICHURRI NO-NO

**Sandwiches at Caña aren't purely Cuban:**

I am Cuban/Puerto Rican and would love to have a restaurant that is authentic and truly caters to either of these beautiful, exotic, and flavorful Caribbean cuisines without deviating too much from the original versions ["Ironing Out Old Clothes," Anna Roth, Eat, 3/20]. First, a no-no: a traditional Cuban steak sandwich does not have chimichurri sauce; chimichurri sauce is Argentinian. There's a lot of fusion of different cuisines and it's all good, but sometimes it's unnecessary to re-invent the wheel.

NHECHAVARRIA

## BLOG COMMENTS OF THE WEEK

**Bigger isn't always better:** This is an absolutely terrible, no-good idea ["City Rules 'Re-modeling' 850-Square-Foot House to 5,139 Square Feet Is A-Okay," Joe Eskenazi, The Snitch, 3/21]. The people that approved this are completely out of touch with the real world; they must all be trust-fund babies.

WWJD

**Sarcasm about loss of urban farm not lost on us:**

Thank goodness that eco-friendly sustainable community nightmare will be razed to the ground so developers can build million-dollar micro-apartments for 22-year-old Googlers to swoop into before they finally leave the city in five years to

**"There's a lot of fusion of different cuisines and it's all good, but sometimes it's unnecessary to re-invent the wheel."**

NHECHAVARRIA, COMMENTING ON "IRONING OUT OLD CLOTHES"

raise their kids in Marin ["Hayes Valley Farm to Close by June 1," Anna Roth, SFOodie, 3/18]. Nothing better than luxury apartments where once there was productivity! Yay for Google!

TCHOWSKI

**On current course, nobody wins:** Real problem here [Symphony Timpanist David Herbert

Explains Why He's Ditching S.F. for Chicago Orchestra," Kate Conger, The Snitch, 3/14] is that both symphony players and the management are living under a performance and management paradigm that is 100 years old. And if they keep this up, they will destroy the classical music experience. The players will be out of work, and management will follow. They must come to grips with what the audience wants in this day and age. And they must learn how to make a living serving their customers, not just serving their own selfish needs. They both think they can just "tough" it out, and everything will be okay. They are in for some lean years ahead if they don't get their heads out of that legendary dark space.

PLUSH445

## CORRECTION

In "Switched Off," [News, 3/20], we misspelled Supervisor Katy Tang's name. *SF Weekly* regrets the error.

## Letters Policy

We welcome letters to the editor via mail, e-mail, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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# ROADS TO HELL

Lech Walesa isn't the only embarrassing S.F. street namesake.

BY JOE ESKENAZI

**O**n June 27, 1986, a resolution named a street after Polish politician and Nobel Peace Prize winner Lech Walesa, “who has unselflessly (sic) strived through his work and dedication for the improvement of all people ....” On March 19, 2013, a resolution was introduced to un-name the street after Walesa: “The City of San Francisco celebrates the tolerance and inclusiveness that [Gay Games founder] Dr. Tom Waddell advocated throughout his life and strongly refutes the hate speech against the LGBTQ community expressed recently by Lech Walesa.”

Walesa is the rare street-name honoree whose worldview has grown antiquated within his own lifetime. But San Franciscans still navigate their city via the names of other men — and they are nearly exclusively men — whose behavior we would today consider appalling. Walesa's contention that homosexuals

shouldn't play a major role in Polish life is lamentable. But, to set the bar pretty low, at least he didn't commit mass-murder. To wit:

- **General Frederick Funston**, a top commander in the Philippines during the Spanish-American War, was quoted in 1902 as boasting that he had “personally strung up 35 Filipinos without trial.” He concluded that, stateside, “impromptu domestic hanging might also hasten the end of the war,” and that American citizens who petitioned Congress to end the bloodshed “should be dragged out of their homes and lynched.” His name lives on via two Funston Streets and Fort Funston near Lake Merced, where dog-walkers aren't required to string up their animals.

- **Isaac Bluxome, Jr.** served as secretary for both the 1851 and 1856 “Vigilance Committees.” These bodies usurped power from San Francisco's elected government, barred Australians from setting foot in the city, and hanged eight men — two of whom were forcibly dragged from their jail cells. **William Coleman** (whose name graces a small street in Hunters Point) was the leader of the '56 committee. Bluxome Street in SoMa is home to apartments, art galleries, and a winery. Whether any Australians live there is unknown.



- **James D. Phelan** served as mayor from 1897 to 1902 and later matriculated to the U.S. Senate. His campaign platform is one of the city's most cringe-worthy, however: Phelan's Senate re-election material blared “Save our State from Oriental Aggression” and “Keep California White.” He lost, though his name is a multiple winner, adorning the Presidio-adjacent James D. Phelan Beach, the historic FiDi Phelan Building, and Phelan Street — home to City College, where Asians make up a third of the student body.

- **Talbot Green** was a pillar of San Francisco — until 1850 or '51, when, while running for mayor, an East-Coaster claimed Green was actually Paul Geddes, an embezzler who'd jilted his wife and four (some say five) kids in Pennsylvania. Green claimed he could go east and disprove the wild accusations; he was escorted to a waiting steamer by some of the city's most prominent men. Turns out, Green was Paul Geddes. (His family took him back in.) Green Street carries his name, though for accuracy's sake it should intersect with Geddes Avenue somewhere in the east.

- **Charles Gough** was a milk man in San Francisco in 1850. Multitasking was de rigueur in the city at that time, and in 1855 Gough was on the committee that named streets in the Western Addition. Gough likely never killed anyone — nor, as far as we know, slurred homosexuals during a TV interview. He did, however, ostentatiously name a street after himself, another after his sister, **Octavia**, and a third after his fellow deliveryman buddy, **Leopold Steiner**. Then again, given his fellow namesakes, if Gough's worst crime was forgetting the half-and-half once in a while, he's practically a saint by comparison.

## This New Old House

“Demolition” versus “remodel” comes down to how the law is read.

**I**n December, *SF Weekly* ran a story about the surreal rules builders exploit to blow up small homes into mansions, consuming San Francisco's dwindling affordable housing stock.

That story turned out to be Exhibit 17 in a March 20 hearing at the Board of Appeals.

At issue was a central example cited in that article: a home at 125 Crown Terrace owned by developer, former Building Inspection Commission president, and Port Commission nominee Mel Murphy. He hopes to “remodel” it from

854-square-feet to 5,139-square-feet.

The complaint involved gripes about blocked views, but it also delved into the city's interpretation of a statute allowing savvy developers to, via “repair and maintenance,” remove the elements of a structure they specifically retained to avoid being classified a demolition.

Asked if it's possible to level a building, construct a new one, and define this as a “remodel,” 125 Crown Terrace designer Drake Gardner in December told *SF Weekly* it is. “But you can't do it all at once,” he said. “You'd have to do it piecemeal. ... So you try to fish through it all, get it approved, build it — and then not get in trouble with the inspector for taking out more than you designated you were going to.”

This quote caught the attention of Board of Appeals President Chris Hwang. “The article

quotes the developer planning a way around a demolition,” she told city Zoning Administrator Scott Sanchez on the 20th. “Doesn't this ... smack of trying to circumvent” the rules?

Sanchez noted the threshold of any rule will be pushed, and that this case “meets the letter of the law.” He questioned, however, the efficacy of that law, which is “cumbersome to implement and able to be exploited.”

In other words, considering the inherent loopholes in any law, and considering the Planning Department believes it's applicable to simultaneously replace and retain key elements of a structure, this is a code-conforming project.

Three of the five board members agreed. Murphy's six-year quest to move his family into the future mansion has cleared another hurdle. **J.E.**



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## NEWS

## HAUTE LINKS

A San Francisco company has revolutionized product placement in the blogosphere. But the trend is raising eyebrows. **BY RACHEL SWAN**

**B**logging may be a labor of love, but it doesn't have to be a free labor, says Oliver Roup, founder of the San Francisco tech company VigLink. He's turned that idea into an elevator pitch, and embraced it as a credo.

Four years ago Roup became fixated on "affiliate marketing," an industry that rewards bloggers for linking their content to product sites, offering a small commission if the link results in a purchase. After leaving his job as a program manager at Microsoft and never quite cashing in on his Harvard MBA, Roup was itching to start a business — and the new link economy looked promising. It dispensed with the old church-state separation of editorial and advertising content, providing a vessel for advertisers to really "get in front of" their audiences. The concept seemed more effective than static display ads, but less tawdry than pop-ups. Done right, it could solve problems that have long bedeviled Internet advertisers.

But Roup also thought the industry was not living up to its potential. In 2009 he wrote a software program to trawl the web, sniff out links on individual blogs to Amazon, and count how many re-couped money for the blogger.

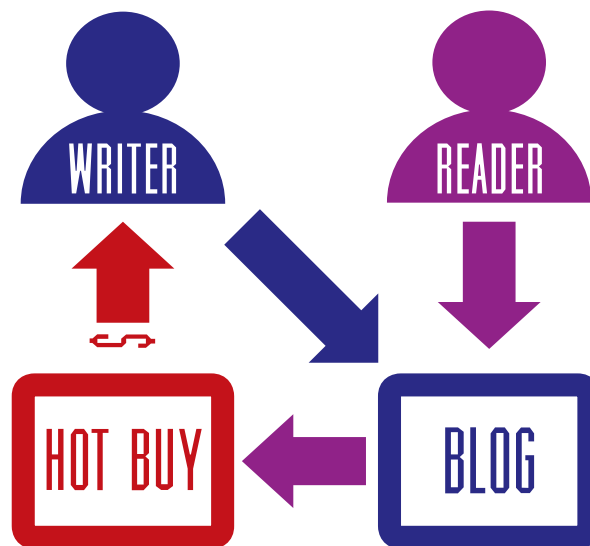
"Less than half of them," the CEO recalls with a smug half-smile, sitting in the conference room of VigLink's Bryant Street headquarters and gripping a Coca-Cola bottle. Running his fingers over the word "Cola," he remembers seeing a window of opportunity. The industry needed a new leader to step in and consolidate its operations. He had the brains to do it.

Roup set off to create a vast network of merchants, bloggers, and third-party intermediaries known as "affiliates." (If you run a shoe blog and want to make a small commission by linking key words to products on Zappos, you can ask an affiliate to help.) In all he persuaded more than 30,000 merchants to join, creating an empire. With access to more merchants, he says, bloggers get more bang for their buck. Roup compares it to a distribution network with individual affiliates as suppliers.

The venture capital that VigLink has attracted — from Google Ventures, First Round Capital, and Emergence Capital, among others — is evidence enough of the company's

buzz in Silicon Valley. But it's also drawn skepticism from outsiders who worry that the business model enables ordinary writers to become product shills.

Since unveiling the program in 2010, Roup and his 23-person staff have taken an aggressive approach to expansion. VigLink has courted fashion bloggers, political sites, social media gurus, tech product forums, and popular editorial sites like *PCWorld* and *Macworld*. Roup has helped a raw food blogger in Vancouver turn each kombucha mention into nickels and dimes. He developed a software script that fishes for key words in blogs and



automatically links them to retail sites, turning each one into an intricate patchwork of hidden product advertisements. He's even created a mechanism to convert Facebook pages into promotional feeds.

As companies like VigLink shift from product review sites to Facebook profiles, they're starting to raise hackles in Silicon Valley. Critics see an unsettling trend that could blur the line between social networking and advertising.

With product placement held as the new Holy Grail for Internet advertising, marketers are racing to find faster, better, sneakier ways to insert commercial endorsements into everyday web chatter. Companies like Adly Inc. hire celebrities to endorse brands on Twitter in the context of an "authentic" conversation. Facebook recently settled a class action lawsuit for its "Sponsored Stories" function, which turned ordinary users into unwitting advertisers after they "liked" a brand. The branding arms race has mushroomed into a multi-billion dollar industry, with software developers constantly intro-

ducing new tools to make every ad seem like a recommendation from a friend — or better yet, an expert.

Roup has positioned himself right at the cutting edge of that movement. Working from a sixth floor office in SOMA, he and his staff are driving tens of millions of dollars in e-commerce each month. VigLink says it grew 118 percent between the 2011 and 2012 holiday seasons. It's virtually peerless in the Silicon Valley, competing only with a similarly-themed British company called Skimlinks, which also has offices in San Francisco. Roup's acolytes say he's created a new frontier for merchants who want to embed their products in social media — a practice that VigLink's vice president of marketing, Oliver Deighton, calls "going native."

"It's a way to ... reach people at the moment they're being influenced," Deighton adds.

But some experts argue that embedded marketing erodes trust from consumers. Vivek Wadhwa, a tech entrepreneur and adjunct professor at the future-focused

Singularity University, has a particularly jaundiced view. He says it's becoming hard to tell whether the average blogger has a material interest in her editorial content.

"I don't trust the web for any product reviews," Wadhwa says in a phone interview. "I just go to specific sites like Amazon."

Rae Hoffman, an Internet marketer and author of the popular Sugarrae Blog, conceded that bloggers often debate whether affiliate marketing can "devalue the authenticity of a review."

"The problem, in my opinion, lies in if a blogger changes their opinion on a product or service — or creates a false one altogether — simply to make sales," Hoffman says via email. "But honestly? Those kinds of

people are deep enough in the affiliate world that they are likely to [work] directly with most or all of their merchants. i.e., I don't see services like VigLink 'creating' a problem in that regard."

Roup sometimes finds himself embroiled in that discussion, even though he's quick to distinguish VigLink from sleazier models that encourage bloggers to lard their sites with crap. Because VigLink only pays content creators after a user makes a purchase, he says, there's not much reason to blindly name-check products in hope of driving more traffic. "Simply using us won't make worthless content worth something," he adds.

Roup describes VigLink as a morally agnostic "technology enabler," meaning it should bring in cash without shaping content.

Still, there's something unsettling about the "natural" flow of content to commerce. It might make some readers nostalgic for the days when ads were big, tawdry, blocky things, and blogs were a profit-losing operation. And never the twain would meet.



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# CHOPPED LIVERY

Software companies are revolutionizing the dysfunctional cab industry by defying it completely.

BY RACHEL SWAN

**M**artin Kazinski felt like a traitor the day he joined Uber. He'd been driving taxis since 1989 for about \$15 an hour, and the work didn't quite make ends meet — he still ran another business on the side. When a new car-hiring start-up came to town, Kazinski saw opportunity. He went down to Uber's Howard Street offices, plowed through the interview process, and emerged with a company-issued smartphone.

Now the phone sits atop the dashboard of Green Cab number 291, ready to spit out orders from tech-savvy customers who download the app and supply their credit card information.

"This is the taxi driver's office," Kazinski says, pointing to the gadgetry on his dashboard — the old-fashioned meter and dispatch radio; the Uber smartphone; and the Flywheel app which wires in calls from his company, Green Cab. The nasal voice of a dispatcher buzzes insistently on his radio. He hasn't turned on the Uber app, yet — for now, he's still a regular taxi driver.

But over the last couple months Kazinski

has spent a lot more time in Uber territory, squiring affluent passengers from SOMA to Pacific Heights and the Marina. His Uber smartphone is specifically designed for a taxi driver — he inputs fares directly from the meter, adding a 20 percent surcharge that's split between the company and the driver.

At first, the app induced a weird mess of complicated feelings, he confesses. It provided extra business — mostly bread-and-butter trips from SOMA to North Beach or Pacific Heights — and allowed him to cherry-pick customers. But it also required a Faustian bargain with a flashy competitor. Taxi companies had already accused the new start-up of skimming "cream" off their business, leaving behind all the more down-and-out customers. One of Kazinski's co-workers called him a sell-out.

"I had extremely mixed feelings," Kazinski says in his brusque Polish accent. "You know? I feel like Khrushchev when he visited the United States, and said to Nixon, 'Look, you gonna sell us a rope which we gonna hang you with.'"

He learned to live with the guilt. In an increasingly cutthroat market, the extra business was too important.

Now he turns off the dispatch radio and clicks on the Uber smartphone. "So hey," he says, speaking to the phone in a low, conspiratorial tone. "Are you ready to make some money?"

The Uber phone purrs obligingly.

**I**n the four years since it handed San Franciscans a software app to summon livery services — Town Cars and limos — on their smartphones, Uber has upended the city's transportation industry. It provided a faster, slicker alternative to the old taxi system, perfectly tailored for a population whose members perform every task on smartphones and pay for every transaction with credit cards. It quickly became the city's most successful "cab" company — without ever purchasing a fleet of its own.

Yet the company didn't just introduce a new app; it also played on fundamental tensions between technology and the law that have simmered in Silicon Valley for years, and that are now spreading to other parts of the country. Like the housing rental service Airbnb, Uber embodies a new form of Internet-powered, free-market capitalism that prides itself on putting the consumer first.

The way to do that, company execs discovered, was to slough off all the old encumbrances: Uber has very light overhead, offers few labor protections to its drivers, and ignores laws it feels don't apply to it.

As it grew, expanding its business to from Town Cars and limos to traditional cabs and small hybrid cars, Uber became both a go-to dispatch and an evangelist for "disruptive" innovation.

With tech a new romance for San Francisco's political establishment, Uber made a name among politicians. Taxi companies had long underserved the city, leaning on lobbying and cronies at City Hall to suppress innovation. Now, even members of the political old guard were fed up. No one seemed to mind that Uber flouted regulations — being outside the law only added to its glamour.

But having an outlaw system also has generated hostility from cab companies, who think they're being stifled by the added competition. It's angered drivers who don't like the uncertainty of working as hired guns. It's led to fierce battles between the various car-hire start-ups that blossomed in Uber's wake. And it may take an extremely valuable permitting asset out of the city's hands. >> p10



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## Hail Wary from p9

But these issues churn away far from the people trying to get quickly to work, or trying to get home after a night out. For them, Uber and other transit start-ups are building an accessible city.

Originally, young founders Travis Kalanick and Garrett Camp pitched the company then called Ubercab as both a “lifestyle” service and a utility. They envisioned a livery company that would masquerade as a software company, poaching licensed commercial drivers and piggybacking on their training and insurance. Uber’s only product would be an exquisite, perfectly-engineered app, which would allow users to hail Town Cars, limousines, and, later, taxis from their smartphones, using a GPS to track the driver’s location.

The company’s identity separated from the taxi industry early on, when it changed its name to “Uber” in response to complaints that the company was falsely billing itself as a cab company. But by functioning as a referral service rather than a fleet rental, Uber could recoup dividends with far fewer overhead costs than the average taxi company. Apps are relatively cheap to make, and Uber’s model — like that of many Silicon Valley companies — is remarkably lean. Kalanick already had launched, and aborted, a series of other businesses by then, and vital connections in the tech world allowed him to fill Uber’s coffers almost instantly. Cab service had long been spotty in San Francisco, and well-heeled techies had the brain power to fix it. Uber expanded to 30 cities worldwide, projecting an “aggressive” growth plan for 2013. By all measures, the idea was brilliant.

It also was outside the law.

Uber doesn’t consult regulators before entering a new city. Rather, it does an independent “regulatory analysis” to decide whether or not its business model complies. (Since software companies aren’t subject to the same regulations as transportation companies, there’s far less red tape to go through.) Then it sets up shop, starts making money, and waits for lawsuits to roll in. It uses a software algorithm that automatically raises prices at times of high demand — a practice called “surge pricing” — applying a free-market system to a business long constrained by regulations. It even includes a rating system — modeled after the one on eBay — so that drivers and passengers can evaluate each other after the ride. Whereas taxis have a mandate to serve everyone, Uber is a meritocracy.

Uber defends its practices by arguing that as a technology company, it shouldn’t be subjected to the same pricing and permitting regulations as traditional cabs. That rationale ultimately found favor in major metropolitan cities, including New York and San Francisco. After signing an agreement with the California Public Utilities Commission on Jan. 31, 2013, Uber was free to operate with impunity while regulators reevaluated their rules on ride-sharing.

Commissioners conceded that technology moves faster than the law, so it seemed fair to let Uber barrel forward, while law-makers sat back and scratched their heads.

Meanwhile, over the past year, Uber has spawned a whole industry of copycat enter-

prises — most notably the ride-share start-ups Lyft and SideCar — which did away even with the need for licensed cabbies by opting instead to contract with civilian drivers and have them transport passengers in their own cars. It was all grounded in the “sharing economy,” which allows people to exchange goods and services over the Internet, a completely deregulated market. Like Uber, Lyft and SideCar thrive on social media, encouraging passengers and drivers to rate each other, and providing message boards for all their feedback about the business. The idea, says Lyft COO John Zimmer, who conceived the pink mustache that hangs from the bumper of every Lyft car, was to create “a sense of community.”

Zimmer and his co-founder, Logan Green, spun Lyft off from a corporate ride-share business called Zimride, which they invented in 2007. It serves 125 universities and several large tech corporations — including Facebook, which supplied \$250,000 of the seed money. Lyft, which launched in 2012, applies the same business model to shorter inner-city trips. The pink mustaches helped create a brand identity and emblemize the touchy-feely spirit that Lyft has adopted as its credo.



Anna Latino

Drivers bump fists with their passengers at the end of each ride.

Lyft encourages passengers to sit in the front seat, mostly to equalize driver and customer. One driver, who used to work in tech full time, calls it a more humane vision for the service industry. He’s hit up passengers for job connections.

“That sense of community — that’s been something that’s just really blown us away,” Zimmer says. “It’s been really awesome.”

San Francisco company SideCar took that community ideal one step further by calling itself a for-profit “peer-to-peer ride-sharing” service. Because drivers know their origin and destination ahead of time, SideCar functions as a carpool, rather than a dispatch, which liberates it from transportation laws, says founder Sunil Paul. He started the company with help from a loose consortium of venture capitalists. Both Lyft and SideCar refer to their fares as “donations.” (Eventually, Uber too launched its own ride-share service, UberX.)

When the two companies launched in 2012, each wielding its own set of semantics to get around the law, old-school cab companies were rankled. Suddenly the market was

saturated with all nature of cars-for-hire: Town Cars, limousines, regular passenger vehicles with garish pink mustaches, and completely indistinguishable SideCar vehicles, all on top of regular taxi cabs.

With more cars on the road, the unregulated start-ups were soon strong competitors against the handicapped cab companies, whose fleet size is limited by city-issued permits called “medallions.” Uber, Lyft, and SideCar don’t have these controls on their supply, so they’re free to proliferate. Cab drivers were feeling the pain of added competition, while many San Franciscans were thrilled about the new system.

But the idea of a deregulated market was frowned upon by transportation officials in San Francisco.

Cab companies have been tethered to a regulatory body — formerly the Taxi Commission, until the San Francisco Municipal Transportation Agency took over in 2009 — which meant a coterie of city administrators and company owners controlled everything from hundred-dollar “gate fees” (the cab rental fee that every driver pays to start his shift), to fares and mileage. Cab drivers have to go through training and state-mandated

## Christiane Hayashi is one of the most vociferous critics of the new transit start-ups.

inspections. They have to learn and adhere to an 87-page rulebook. They have cameras installed in their cars to monitor behavior.

Uber, Lyft, and SideCar don’t do any of that, transit officials complain. Worse yet, the companies claim to be safer than old-school cabs, but shield their insurance policies from the public eye. They sermonize about “community” but have no way to accommodate the old woman from Alemany Projects who doesn’t have a cell phone or a credit card.

Christiane Hayashi, deputy director of taxis and accessible services for the SFMTA, has emerged as one of the most vociferous critics of these new transportation start-ups. She’s censured Uber, Lyft, and SideCar for stealing business from cab drivers, while claiming their only product is an app. The new start-ups have a “black box” mentality, she says, tightly guarding their trade secrets and never answering to authorities. When Uber asked for Paratransit debit card ma-



chines and access to diamond lanes on the freeways, she balked.

"I can tell you every taxi driver is really discouraged and angry," Hayashi says. "They're wondering why they have to pay all this money and follow all these rules when there's someone next to them with a pink mustache who doesn't have to pay anything."

Hayashi and others warn that if the new companies supplant and privatize the old system, we'll all be beholden to techies who make up the rules as they go along. She doesn't trust the million-dollar "excess liability" insurance policies that Uber and Lyft acquired as a way to appease the CPUC while it considers new rules on ride-sharing. "It's all clean and new right now, but wait until someone pukes in the car," she says. "Wait until someone gets injured and files for workers comp. I can't go protectionist, but I see the value in the fleet we're maintaining."

Some of her fears have already come to light. Drunk passengers have puked in Uber Town Cars, and drivers from multiple car-hire companies have gotten in fender-benders. No major accidents have occurred, but even the start-ups are bracing for a disaster that will test their business model and their insurance. The SFMTA sees the situation as a time bomb.

**S**mall, blond, and flinty, Hayashi has been characterized by some as a Cassandra and by others as a pest. Since the SFMTA took over San Francisco's taxi services in 2009, she's had to dismantle the old crony system and create a more sustain-

nies and customers don't buy it.

The one thing that aligns cab company owners with the SFMTA is a shared disdain for Uber, Lyft, and SideCar. Company owners accuse the new start-ups of recruiting their labor force and filching their clientele. Hayashi derides them for predatory behavior, and says they're interfering with her plans to fix a sputtering system. Over the past few months, companies like Yellow Cab fought back the only way they knew how — in court.

Last year, cab companies and regulators across the U.S. filed a whole spate of lawsuits against Uber and its ilk. In November, the CPUC hit Uber, SideCar, and Lyft with a \$20,000 fine for operating without necessary permits — Uber and Lyft signed agreements to stave off the fines, but so far, SideCar has not. Corte Madera attorney Gary Oswald filed a class action complaint against Uber for anti-competitive business practices. Regulators in Austin put the kibosh on ride-sharing during the city's popular South by Southwest festival, leading Lyft to stage a "piggyback ride" protest, and SideCar to offer free rides throughout the weekend. Cab companies in Chicago sued Uber for giving workers an alternate dispatch, which they'd use in place of their regular radios. They first got wind of the trend when Chicago dispatchers started receiving 1099s from Uber for cab drivers who were privately contracting with the competition.

That's provided Chicago lawyer Michael Stiegel, who represents cab company Yellow Group LLC, with enough of an axe to grind. "Young folks don't appreciate the business model of the old taxi companies," Stiegel

## THE PINK MUSTACHES HELPED CREATE A BRAND IDENTITY AND EMBLEMATIZE THE TOUCHY-FEELY SPIRIT THAT LYFT HAS ADOPTED AS ITS CREDO. DRIVERS BUMP FISTS WITH THEIR PASSENGERS AT THE END OF EACH RIDE.

able one. Thus far the agency's most significant reform was to take over the distribution of medallions — which once were handed out to individual drivers on a waiting list, for free — and sell them at \$300,000 a pop. The new system provided a source of revenue for the city, and allowed the agency to keep track of how many cabs it had on the street. Hayashi says that if she can't end all the power struggles, she can at least control the cab supply and create incentives for taxi drivers to better distribute themselves throughout the city, rather than all clustering downtown.

At first taxi companies generally approved of the new medallion system. Then they realized that Hayashi also wanted to put more power back in the hands of cab drivers, who had long been subjected to quid pro quos from their employers. Worse yet, she appeared to be bogarting medallions in favor of more practical measures, such as modernizing the old dispatch system so that customers wouldn't look to an Uber- or Lyft-style alternative.

That irritated company owners who worried that a more streamlined distribution system would provide the SFMTA with excuses not to put medallions on the market. Hayashi argues that San Francisco already has enough cabs, and that putting more on the street would only force drivers to fight for "the little bit of meat on the table." Many cab compa-

complains. "All they know is, 'Hey, I've got a smartphone, I've got a limousine or a cab, I can see it on my phone, I know how far away it is — hey, what a great thing.'"

In other words, Uber, SideCar, Lyft, and other start-ups are empowering the consumer by sabotaging the one argument that cab companies have tried to hammer home for years: that there aren't enough cabs on the street.

**T**he cab shortage represents a four-way tension between cab drivers, taxi companies, the city, and consumers. Cab companies in San Francisco say the only solution is to dole out more medallions. Drivers don't want more competition. The city is hesitant to over-distribute medallions, says Hayashi, to avoid flooding the market and, perhaps, to make sure individual drivers get enough business, a practice that has some accusing her of "going native." Meanwhile, would-be customers wait.

Whatever the case, Charles Rathbone, assistant manager of Luxor Cab, says the dearth of cabs has strained business, opening the door for "pirate" operations to come in. DeSoto Cab Company president Hansu Kim agrees that the 1,685 taxis currently operating full time in San Francisco aren't enough to meet demand in peak hours. "By every metric we're underserving the city," he says. "These services popping up with limos and >> p12

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### Hail Wary from p11

Town Cars that operate like taxis — they're a self-inflicted wound."

But both cab drivers and city administrators say the taxi industry uses its supply-demand arguments to demand that the city release more medallions only so that companies can rent out more cabs.

When taxis were the only game in town, they would pull tricks to manipulate consumers, Hayashi says. She scolded Yellow Cab after hearing rumors that the company deliberately understaffed its dispatch and allowed calls to roll over to a computer, to make the paucity of taxis in San Francisco look worse than it actually was.

Since cab companies don't recoup anything on their drivers' meters, they're really just car-rental businesses with no incentive to push for better service. If anything, they go the other way, Hayashi says, trying to create a service deficit to convince the city to issue more medallions, so that they in turn can purchase more cabs. Many company owners believe the only way to get SFMTA officials to put more medallions on the market is to deliberately slow down operations.

As various interest groups jockeyed for power, Hayashi often had the sense she was battling a brick wall. In 2011, Luxor lobbied to block an SFMTA proposal that would have centralized all dispatch services for San Francisco and introduced an Uber-like app to streamline operations. Rathbone says Luxor already had its own app, Taxi Magic, and it wasn't too keen on losing that edge over the other cab companies.

"They're bums who never invested 10 cents in dispatch technology the entire time they've been in business — we've invested tens of thousands," he scoffs of his competition.

Hayashi says she ultimately had to give in. "The funny thing about taxi companies is they have no reason to care if anyone gets a taxi, as long as they have a captive population of drivers," she says, indicating that a traditional cab company's income consists of driver fees and kickbacks. With regard to the city-wide app, she says, "They were content to step back and watch us fail."

Given that toxic environment, it's little surprise that Uber, Lyft, and SideCar earned so many fans when they stepped in. It didn't matter that the start-ups leached resources from an industry that someone else had already



Anna Latino

Hayashi sees right through the old tricks. "They're trying to convince us we need to issue more medallions," she says.

Former Yellow Cab president Nate Dwiri dismisses the dispatch rollover allegation as "an old chestnut from drivers who are opposed to more cabs."

Yet it turns out that dispatch rollovers are just one of many signs that the current system is failing. Cab drivers say dispatchers routinely demand kickbacks in exchange for handing out longer, more lucrative trips. They also exact a \$5 toll to drivers at the beginning of every shift, "in exchange for the privilege of getting their car keys," Hayashi says. It's true: When Yellow Cab drivers lined up for the 4 a.m. shift change on a recent Friday, a reporter observed them each handing the cashier \$5.

Long-time driver David Khan says he's also paid dispatchers off to retain his shifts after taking a leave of absence. That's an additional \$500-\$1,000 graft, he says — "but we call it a bribe."

"I wouldn't be surprised if those dispatchers are making 90 grand a year," Hayashi says. "In one cab company they had to enlarge a slot in the windows because the files of cash wouldn't fit through."

### Charles Rathbone says San Francisco's cab shortage has opened the door for "pirates."

capitalized. They lured in customers, and faced almost no resistance from a workforce already battered and fragmented. Within 2 years, a whole cottage industry had ballooned around digital dispatch, with new companies trying to emulate Uber's model.

Taxi companies had to step up their game quickly. In December, several fleet managers announced partnerships with a Redwood City-based app-maker called Flywheel, formerly known as Cabulous. It now provides smartphone dispatches to at least 700 taxis throughout the Bay Area, and purports to follow all state regulations. Cab companies hoped to use it as shield, showing that they could keep their infrastructure and also keep up with innovation. In March, the SFMTA unanimously approved a new Electronic Taxi Access platform that would allow various smartphone apps to show all of the city's available taxis on a single map. Board members cast their votes despite protests from Luxor and Yellow Cab.

But even those steps might be too little,

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DARE DORM



too late, in a city of technophiles. Uber, Lyft, and their ilk have found an audience at City Hall. Willie Brown is currently representing a ride-share company called Tickengo in hearings before the Public Utilities Commission, and Mayor Ed Lee praised Lyft in his State of the City address. He even name-checked “the new sharing economy.”

Thus, the city’s political elite is now endorsing an industry that games the city’s own regulatory system, flouts its laws, and may even diminish the profits it could earn from selling medallions to cab companies. That’s driven a wedge between Mayor Ed Lee and San Francisco’s transit officials. The new infrastructure that Hayashi envisioned for San Francisco taxis is rapidly crumbling, even before she’s had a chance to build it.

San Francisco seems unseasonably quiet when the bars close on a recent Thursday night. Hayashi and SFMTA taxi investigator Eric Richholt are tooling through the city streets in an agency-issued hybrid, looking for Town Cars and limos to bust. Taxis clot Fillmore Street near the Balboa Café, at an intersection drivers call “The Triangle.” Stretch limos and black Lincoln Town Cars circle the block like sharks, their drivers brandishing smartphones with Uber apps aglow. Richholt parks the SFMTA car and jumps out to ticket one of them as it glides into a parking space and begins soliciting club-goers.

In San Francisco, the penalty for hawking limo rides without prior arrangement is \$5,000. Richholt, who spent a previous life doing narcotics busts for the Oakland Police Department, has no trouble enforcing it.

Hayashi shakes her head wearily as the limo driver protests. “There are 1,600 cabs on the street tonight,” she’d say later, assuming that nearly all of the city’s cabs were out looking for business. “And they all have to make back that hundred-dollar gate fee.”

Actually, there aren’t 1,600 cabs out this night. Thirty cabs from Royal’s fleet are parked outside the company’s headquarters in Bayview, just a couple blocks from a handful of Crown cabs. Roughly a third of DeSoto’s fleet is parked at its dispatch. Shortly after 2 a.m., Hayashi calls a cab driver named Colin, who she describes as one of the best in the city. He’s already called it a night. There is too much competition coming in from about a thousand Lyft and SideCar vehicles, Hayashi surmises, and a lot of taxis were headed home with their hoods still cool.

Colin agrees. “Too much assistance,” he tells Hayashi over the phone.

The city’s response to this “assistance” is to drive around and issue fines to drivers trying to find fares, which seems contrary to what consumers might actually want.

Hayashi says that if she had to recap the recent history of the San Francisco taxi industry, it would go like this: In 2009, the problem was “bandit” cabs, which were private cars masquerading as passenger vehicles. In 2010, the problem was getting drivers to accept credit cards, even if it meant reporting their full income to the IRS. In 2011, the problem was Uber. In 2012, the problem became Lyft and SideCar. In 2013 the problem might be staving off death.

But that promises the start-ups don’t tear themselves to pieces first.

Two weeks ago, a group of about 30 angry drivers stood outside Uber’s headquarters, threatening to strike. The claimed the company had gone on a firing spree, whittling hundreds from its workforce. It didn’t offer commercial insurance, they said. It wouldn’t gird them from lawsuits in the event of a major accident. It had launched UberX, a ride-share platform with new hired guns who weren’t vetted by the state of California — like its nearest competitors, Uber now allows any housewife with a VW Jetta to drive for the company. The technology company that had briefly been an enabler for drivers was back to being an enemy.

Uber’s general manager Ilya Abyzov flatly dismisses their grievances. A driver contracting with Uber is not a bona fide employee, he says, and “firing,” in this case, amounts to deactivating a driver’s account because he’s received low ratings from passengers. It’s part of the free-market calculus on which Uber thrives. Abyzov insists the insurance argument was also a canard, since Uber and Lyft had both obtained million-dollar excess liability policies to placate the CPUC.

Yet one Lyft driver has an even more cynical read. As competition mushrooms, executives at Uber have every reason to deactivate accounts and whittle away their workforce, he says. They’re scaling back as a practical matter, to cope with the rapid growth of Lyft and the ride-sharing model.

What once was a straightforward battle between government regulation and free-market capitalism has become complicated as more entrepreneurs arrive to partake in the car-hire gold rush. SideCar founder Sunil Paul notes, in press materials, that he holds a patent covering methods to “accept a transportation request for passenger pickup,” which suggests that he may use it to file infringement lawsuits against competitors Uber, Lyft and Tickengo — he’s already hired former AOL Inc. attorney David Phillips to represent SideCar. By next year, the car-hire industry may have devolved into wars over intellectual property, similar to the legal skirmishes we’re now seeing between Apple and Samsung, or Google and Oracle.

But the prospect of a crowded market hasn’t stopped Lyft from expanding. Zimmer is confident that regulators will eventually buckle under pressure from consumers who want alternatives to the old system. Lyft, Uber, and SideCar are all extremely bullish on social media, and they’ve used Twitter and Facebook to amass a huge grassroots lobbying force.

That overwhelming enthusiasm about technology — and the pride in having overtaken a sclerotic institution — is what really sticks in Michael Stiegel’s craw. The Chicago lawyer is content to be the curmudgeon defending the old system, even if it means fighting an uphill battle. Like the cab companies who pay him, he sees value in having a rule-book and a form of government oversight.

“There are aspects of this [new] business model that are outside the law,” Stiegel concludes, grunting angrily. “And they just don’t give a shit.”

Nor, then, do those people with smartphones who just want to get home.

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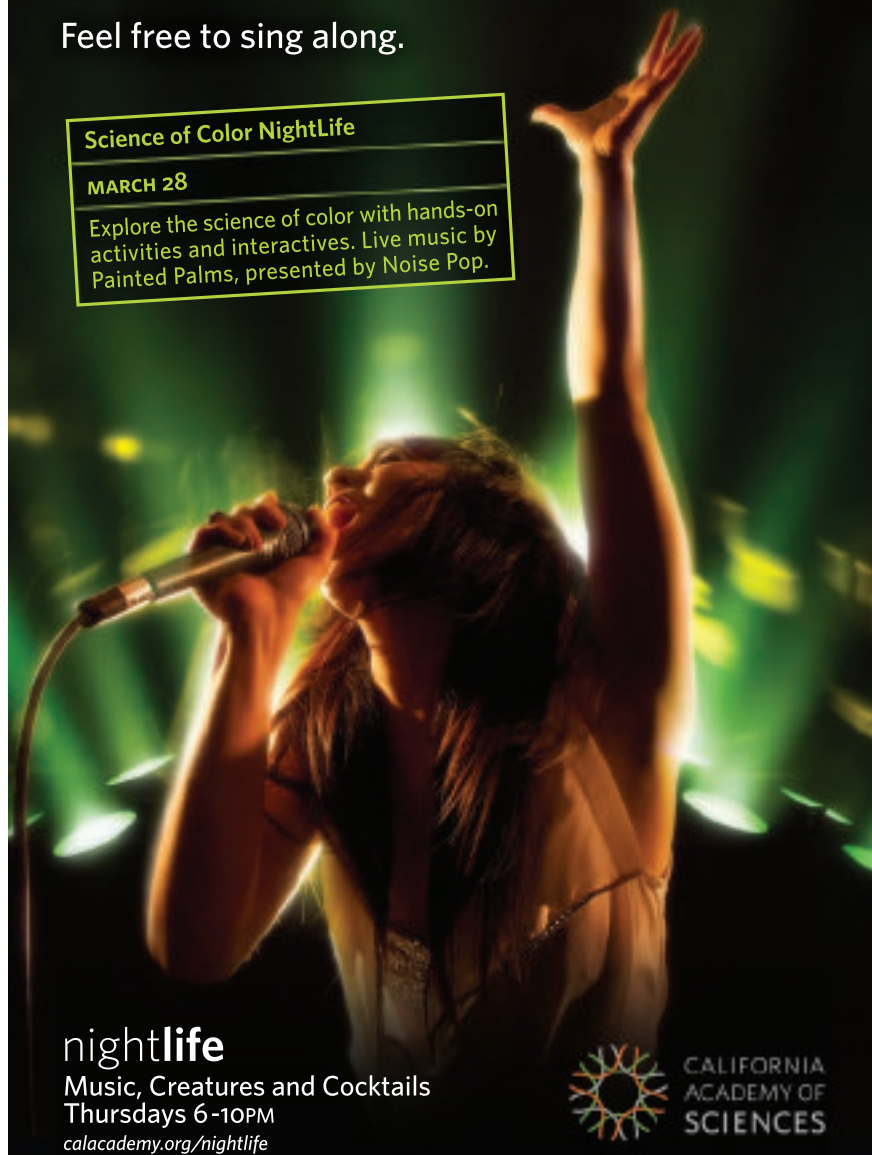
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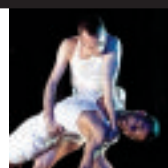
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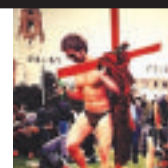
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### SUNDAY

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# NIGHT+DAY

WEEK OF MARCH 28-APRIL 3, 2013

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Cristobal Valecillos

OUT OF A BOX,  
THINKING  
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Friday

## FRI 3/29

▼ ART

### STIFF LIFE

Being home to the Cardboard Institute of Technology and a chapter of the Cardboard Tube Fighting League, San Francisco is no stranger to the beauty and versatility of pre-cycled paper products, but Venezuelan-born Cristóbal Valecillos really takes cardboard to a whole new level. During his last exhibit, the photographer, best known for video work with pop stars like Justin Bieber, Jennifer Lopez, Britney Spears and Madonna, set out to "satirize" a wealthy American family by dressing up models in gorgeous paper clothes inside an elegant cardboard room. The result was more high fashion than high art, but there was no denying the talent behind the camera (or the loveliness of that bolero jacket made from recycled Starbucks coffee sleeves). The highlight was the actual cardboard room, complete with ornate paper rugs, a corrugated fireplace, and fiberboard taxidermy hanging on the walls. For his new show, **"American Life,"** Valecillos once again creates a full-scale cardboard abode, albeit more humble. An attractive multi-ethnic cast represents Valecillos' real America: A petulant teen slouches near a mailbox in the hall under the watchful gaze of a cardboard security camera; two young girls try to repair their bike on the sidewalk. While still as posed as a perfume ad, these urban street scenes turn the cardboard into a provocative visual element, rather than the whole subject of the show.

"American Life" opens at 6 p.m. and continues through April 27 at the McLoughlin Gallery, 49 Geary St., Suite 200, S.F. Admission is free; call 986-4799 or visit [mgart.com](http://mgart.com). **SILKE TUDOR**

▼ DANCE

### WIGGLE-WALK ACROSS AMERICA

**Mr. Wiggles** is a living legend. Born Steffan Clemente in the "Boogie Down" Bronx, the hip-hop dance pioneer has popped, locked, boogalooed, b-boyled and wiggle-walked his way from Beat Street to Sesame Street, and from the Rock Steady Crew to the Electric Boogaloos. He was a featured dancer and choreographer on tours and videos with Missy Elliot, Usher, and Limp Bizkit. Always outspoken about keeping hip-hop true to its roots, Wiggles was one of the first to call out the dance contest show *So You Think You Can Dance* when two contestants stole choreography from hip-hop masters Les Twins. He's currently on a knowledge and training tour, with only one stop in S.F. The class will focus on building a good foundation in popping, hip-hop, and toprocking, while covering cultural concepts like battling, street cred, and maintaining your hustle. Bring your knee-pads and come ready to sweat. As Mr. Wiggles says, "Practice hard. It's no joke."

Mr. Wiggles teaches at 7 p.m. at City Dance, 10 Colton St., S.F. Admission is \$40-\$70; call 297-1172 or visit [wigzee.biz](http://wigzee.biz). **DEVIN HOLT**

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## ▼ Calendar

Calendar listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, San Francisco, CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local events — searchable by keyword, date, and genre — are available online.

## ART - GALLERIES

**A.Muse Gallery.** *Lux & Textura: Explorations Beyond the Surface:* Mixed media group show by the San Francisco Collage Collective. Through April 28. 614 Alabama, San Francisco, 279-6281, [www.yourmusegallery.com](http://www.yourmusegallery.com).

**African American Art and Culture Complex.** *The Black Woman Is God:* Group show questioning the validity of the concept that the Supreme Being is both white and male. Curated by Karen Seneferu and Melorra Green. Tuesdays-Saturdays. Continues through May 30. 762 Fulton, San Francisco, 922-2049, [www.aaacc.org](http://www.aaacc.org).

**Alter Space.** *Some of Its Parts:* A collection of recent works by Aaron Hodges, Grady Gordon, and Yee Jan Bao. Through April 13. Free. 1158 Howard St., San Francisco, 735-1158, [www.alterspace.co](http://www.alterspace.co).

**Amelia Hyde Gallery.** *Puss 'n' Boots II:* 16-artist group show of erotic art. Through April 20. 521 6th St., San Francisco, 990-2043, [www.ameliahyde.com](http://www.ameliahyde.com).

**Bayview/Anna E. Walden Branch Library.** *Bayview's Historical Footprints: Redux!* Historical photography exhibit and stories by Bayview/Hunters Point elders. Daily. 5075 Third St., San Francisco, 355-5757, [www.sfppl.org](http://www.sfppl.org).

**Brian Gross Fine Art.** *Teo González: Recent Paintings:* The New York painter presents a series of abstract works with dark backgrounds speckled with star-like dots. Final exhibition at 49 Geary before BGFA moves to a new space at 248 Utah Street. Tuesdays-Saturdays. Continues through May 18. 49 Geary, San Francisco, 788-1050, [www.briangrossfineart.com](http://www.briangrossfineart.com).

**Center for Sex & Culture.** *The Art of Jacks:* X-rated paintings, sculpture, and photography celebrating 30 years of local male masturbation group the S.F. Jacks. Through March 31. 1349 Mission, San Francisco, 902-2071, [www.sexandculture.org](http://www.sexandculture.org).

**Dennis Rae Fine Art.** *Hats Off to Dr. Seuss!* Theodor Seuss Geisel was not only a beloved children's book author, he also possessed a collection of quirky chapeaux that would make any hipster swoon. Some of those hats will be on display at this exhibition, as well as a number of Seussian prints and sculptures. Through March 31. [www.drseussart.com/hatsoff](http://www.drseussart.com/hatsoff). 781 Beach, San Francisco, 292-0387, [www.dennisraefineart.com](http://www.dennisraefineart.com).

**Dogpatch Cafe.** *Shawn Ray Harris: PhotographsPlus:* Solo exhibition of whimsical photo composites. Through May 10. 2295 Third St., San Francisco, 255-9982.

**Dolby Chadwick Gallery.** *Robert Kingston: Recent Work:* Landscape-like acrylic abstracts by the California painter. Tuesdays-Saturdays. Continues through March 30. 210 Post, San Francisco, 956-3560, [www.dolbychadwickgallery.com](http://www.dolbychadwickgallery.com).

**Electric Works.** *Scott Serrano: Picturesque Flora Wallaceana:* An invented landscape installation of images, text, and artifacts in homage to 19th century botanical exploration. Tuesdays-Saturdays. Continues through April 20. [www.botanicalart.us](http://www.botanicalart.us). 1360 Mission St., San Francisco, 626-5496, [www.sfelectricworks.com](http://www.sfelectricworks.com).

**Eli Ridgway Gallery.** *Christopher Taggart: Cuts and Splits:* Complex composite collages, sculpture, and etchings made from repurposed playing cards, photographs, telephones, and more. Tuesdays-Saturdays. Continues through May 4. 172 Minna St., San Francisco, 777-1366, [www.eliridgway.com](http://www.eliridgway.com).

**Ever Gold Gallery.** *Evan Nesbit: Light Farming/Heavy Gardening:* Solo exhibition featuring mixed media paintings, perceptual objects,



*The Secret History of Love*

Lydia Daniller

THU 3/28

### ▼ DANCE

## UNEASY SPEAK

Sean Dorsey, openly transgender choreographer, winner of two Isadora Duncan awards, and one of Dance Magazine's "Top 25 to Watch" in 2010, continues his project of making modern dance narratives about queer experience. Dorsey conducted two years of archival and oral history research to produce *The Secret History of Love*, which chronicles covert love in the LGBT community, from outlawed affairs in 1920s speakeasies to wartime flings, from first love to hate violence to long-lasting relationships. Dorsey's four dancers cross the stage to a score that

features recorded voices of LGBT elders, as well as the live music of Dorsey's transgender partner, Shawna Virago. The free, organic physicality of the human body in motion and the multitude of expressions delimited in the human touch present a poignant contrast to the spoken narratives of repression and secrecy. After a sold-out premiere in San Francisco in 2012 and a 20-city national tour, Sean Dorsey Dance returns to San Francisco at Dance Mission Theater for one weekend only.

Sean Dorsey Dance presents *The Secret History of Love* at 8 p.m. March 28-29 and 4 p.m. and 8 p.m. March 30-31 at Dance Mission Theater, 3313 24th St., S.F. Tickets are \$15-\$25; visit [seandors-eydance.com](http://seandors-eydance.com). IRENE HSIAO

sculpture, and interactive "space blankets." Wednesdays-Saturdays. Continues through April 26. 441 O'Farrell, San Francisco, 796-3676, [www.evergoldgallery.com](http://www.evergoldgallery.com).

**Gallery Carte Blanche.** *Daniel Cronin: The Gathering of the Juggalos:* The photographer talks about his book of portraits of Juggalos, those widely divisive fans of notorious hip-hop group Insane Clown Posse. Fri., March 29, 6 p.m. 973 Valencia St., San Francisco, 821-1055, [www.gallerycarteblanche.com](http://www.gallerycarteblanche.com).

**Gallery Heist.** *Tag It & Bag It: Connecting Dots in the Multiverse:* Group exhibition introducing E.A.T. (Existential Action Team). Wednesdays-Saturdays. Continues through April 26. Free. 679 Geary, San Francisco, 714-507-0718, [www.galleryheist.com](http://www.galleryheist.com).

**GLBT History Museum.** *Legendary: African American GLBT Past Meets Present:* New multimedia exhibit in the Corner Gallery showcasing the dynamic and diverse history of Bay Area African American gay, lesbian, bisexual, and transgender lives from the 1970s to today. Mondays, Wednesdays-Sundays. Continues through April 30. 4127 18th St., San Francisco, 621-1107, [www.glbthistorymuseum.org](http://www.glbthistorymuseum.org).

**Gregory Lind Gallery.** *Amy Feldman: Raw Graces:* Bold black-and-white abstract paintings. Tuesdays-Saturdays. Continues

through April 20. 49 Geary, San Francisco, 296-9661, [www.gregorylindgallery.com](http://www.gregorylindgallery.com).

**Haines Gallery.** *Darren Waterston: Ravens and Ruins:* A collection of dreamlike, ethereal paintings and a bestiary of paper silhouettes. Starting March 28. Tuesdays-Saturdays. Continues through June 1. 49 Geary, San Francisco, 397-8114, [www.hainesgallery.com](http://www.hainesgallery.com).

**Johansson Projects.** *A Willing Transfer of Belief:* A two-person exhibition featuring painting and sculpture by Michelle Blade and sound/video installations by Hillary Wiedemann. Starting March 28. Thursdays-Saturdays. Continues through May 18. 2300 Telegraph Ave., Oakland, 510-444-9140, [www.johanssonprojects.com](http://www.johanssonprojects.com).

**Main Library, Skylight Gallery.** *On the Clock: A Playful Guide to Working Life:* Photography selections from the Schmulowitz Collection of Wit & Humor give a lighthearted spin to our daily drudgeries. April 1-May 31. Free. 100 Larkin, San Francisco, 557-4277, [www.sfppl.org](http://www.sfppl.org).

**MARCH.** *Paulette Tavormina: Photographs:* Photographic still lifes shot in a painterly style reminiscent of the Old Masters. Through June 1. 3075 Sacramento St., San Francisco, 931-7433, [www.marchsf.com](http://www.marchsf.com).

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**Mark Wolfe Contemporary Art.** *Eric Finzi: Feel:* A haunting series of paintings inspired by the travails of a 19th century French psychiatric patient named Augustine. Mondays-Fridays. Continues through March 29. 1 Sutter St. Ste. 202, San Francisco, 369-9404, [www.wolfecontemporary.com](http://www.wolfecontemporary.com).

**Modern Eden.** *Tarot: Art of Fortune:* Group exhibition curated by Warholian's Michael Cuffe. Through April 9. Free. 403 Francisco St., San Francisco, 420-2898, [www.moderneden.com](http://www.moderneden.com).

**Park Life.** *Creative Growth Artists:* Collaborative exhibition featuring a selection of paintings, drawings, and sculpture from Creative Growth artists including William Scott, John Hiltunen, Dan Miller, William Tyler, Jacob Sockness, John Martin, Ray Vickers, Donald Mitchell, Aurie Ramirez, and Dwight Mackintosh. Co-curated by Stephen Goldblatt. Through April 14. Free. 220 Clement, San Francisco, 386-7275, [www.parklifestore.com](http://www.parklifestore.com).

**Public Barber Salon.** *Joseph Martinez: A Little Piece of the Bay:* Solo show of matchbook paintings featuring local street art themes and scenes. Through April 7. 571 Geary St., San Francisco, 441-8599, [www.publicbarbersalon.com](http://www.publicbarbersalon.com).

**Queen's Nails Projects.** *The Modern Monster:* Group show investigating the theme of the monstrous — either in cinema or inside oneself — featuring artists Michelle Blade, Anthony Disenza, Valerie Hegarty, Jillian McDonald, and George Pfau. Thursdays-Sundays. Continues through April 20. 3191 Mission, San Francisco, 314-6785, [www.queensnailsprojects.com/?cat=6](http://www.queensnailsprojects.com/?cat=6).

**RayKo Photo Center.** *Sixth Annual International Juried Plastic Camera Show:* 90-piece group show featuring photos snapped on Holgas, Dianas, and other “crappy” plastic toy cameras. Through April 22. 428 Third St., San Francisco, 495-3773, [www.raykophoto.com](http://www.raykophoto.com).

**Ruth's Table.** *Art Teachers' Art:* An invitational art show featuring works from San Francisco Unified School District's art teachers, artists in residence, and arts coordinators. Through May 23. 580 Capp St., San Francisco, 821-4515 ext. 26, [www.ruthstable.org](http://www.ruthstable.org).

**San Francisco Art Institute.** *Gutai:* Exhibition that examines Japan a decade after WWII and the artists who attempted to push their country into a new way of thinking. Tuesdays-Saturdays. Continues through March 30. Free. *Wild Beasts, Magic Magic:* Ecologically themed works by Marshall Elliott, Hanna Kunysz, Justin Margitich, Stephanie Rohlf, and Linsey Wallace. Through March 30. 800 Chestnut, San Francisco, 771-7020, [www.sfaiedu](http://www.sfaiedu).

**Sandra Lee Gallery.** *Gregg Chadwick: The Time Between:* Solo exhibition featuring new paintings by artist Gregg Chadwick exploring the two concepts of time, chronos and kairos, described by the ancient Greeks. Through March 30. Free. 251 Post, San Francisco, 291-8000, [www.sandraleegallery.com](http://www.sandraleegallery.com).

**Scott Richards Contemporary Art.** *Street View:* Group show of photorealist paintings by Anthony Brunelli, Davis Cone, Robert Cottingham, Robert Gniewek, and others. Tuesdays-Saturdays. Continues through March 30. 251 Post St., San Francisco, 788-5588, [www.srcart.com](http://www.srcart.com).

**Secession Art and Design.** *Get a Crush on Art:* A show by The Poetry Store and Molly M. Through March 31. Free. 3361 Mission, San Francisco, 279-3058.

**Shooting Gallery.** *10-Year Anniversary Show:* Includes works by Shepard Fairey, Mark Whalen, Herakut, Augustine Kofie, Jet Martinez, DAL East, Faith 47, Fahamu Pecou, Robert Williams, Niels Shoe Meulman, Greg Gossel, ROA, Apex, Ferris Plock, C215, Casey Gray, David Grant, Peter Gronquist, Miss Bugs, Shawn Barber, Russell Young, Logan Hicks, Helen Bayly, Lauren Napolitano, Rene Gagnon, Gregory Euclide, Robert Christian Malmberg, and Sean Murdock. Through April 6. free. 886 Geary St., San Francisco, 931-1500, [www.shootinggallerysf.com](http://www.shootinggallerysf.com).

**SOMArts Cultural Center.** *Overturn the Artifice:* Multidisciplinary group show curated by Jack Leamy. Tuesdays-Saturdays. Continues through March 29. 934 Brannan, San Francisco, 863-1414, [www.somarts.org](http://www.somarts.org).

**Varnish Fine Art.** *Mike Davis & Henry Lewis: Contemporary Surrealists:* Debut of new works that “move toward the light” side of the dark worlds they expose on the panel. Through April 13. Free. 16 Jessie St., San Francisco, 433-4400, [www.varnishfineart.com](http://www.varnishfineart.com).

**White Walls Gallery.** *Mike Shine: Flotsam's Harvest:* Street artist Mike Shine (as seen in Polk Gulch) presents a collection of throwback carny characters and more with a Nietzschean theme. Tuesdays-Saturdays. Continues through April 6. [www.facebook.com/flotsams Harvest](http://www.facebook.com/flotsams Harvest). *10-Year Anniversary Show:* Includes works by Shepard Fairey, Mark Whalen, Herakut, Augustine Kofie, Jet

## Italian documentary The Last Shepherd shows Sunday, March 31 at 7 p.m.



FRI 3/29

▼ FILM

## WALNUT TARTLETS AND OTHER DELIGHTS

San Francisco loves food from farms, and we also love festivals of films, so it's surprising that this weekend's **Food & Farm Film Fest** at the Roxie is the first convergence of these elements. Presented in conjunction with Bi-Rite Market and the food advocacy non-profit Three Squares, the Fest's six programs are accompanied by tasty noms from your favorite Mission eateries. Friday's 1 p.m. screening of a rare 35mm print of Pixar's *Ratatouille* will be served with the titular dish made by

France's chef Melissa Perello, followed by a French Cooking for Kids class (for the 12 lucky kids whose parents bought tickets in advance, hint hint). The 4 p.m. “Food, Justice & Art” shorts program includes walnut tartlets from Mission Pie, while the 8 p.m. feature — Les Blank's 1980 documentary about the Bay Area's garlic fixation, *Garlic Is As Good As Ten Mothers* — is introduced by Chez Panisse proprietor and garlic guru Alice Waters, and accompanied by a “garlicky surprise” from Andalu. As surprises go, garlicky ones are the best.

The Food & Farm Film Fest runs Friday through Sunday, March 29-31, at the Roxie Theater, 3117 16th St. S.F. Admission is \$15 per program; call 863-1087 or visit [roxie.com](http://roxie.com). **SHERILYN CONNELLY**

Oakland, 510-451-8100, [www.uptownnightclub.com](http://www.uptownnightclub.com).

**Diva Darlings:** Thursdays, 10:30 p.m. Divas, 1081 Post, San Francisco, 474-3482, [www.divassf.com](http://www.divassf.com).

**Midnight in Paris:** Weekly burlesque revue. Sundays, 8 p.m. Continues through May 26, \$20-\$35, [www.burlesquemoulin.com](http://www.burlesquemoulin.com). Biscuits and Blues, 401 Mason, San Francisco, 292-2583, [www.biscuitsandblues.com](http://www.biscuitsandblues.com).

**Red Hots Burlesque:** Dottie Lux has led these weekly shimmy showcases since 2008. Wednesdays, 7 p.m.; Fridays, 7:30 p.m., \$5-\$10, [www.redhotsburlesque.com](http://www.redhotsburlesque.com). El Rio, 3158 Mission, San Francisco, 282-3325, [www.elriosf.com](http://www.elriosf.com).

**Uptown Hubba Hubba:** Weekly burlesques & lascivious laffs from the Hubba Hubba Revue crew. Mondays, 9 p.m., \$5, [www.hubbahubbarevue.com](http://www.hubbahubbarevue.com). Uptown Nightclub, 1928 Telegraph, Oakland, 510-451-8100, [www.uptownnightclub.com](http://www.uptownnightclub.com).

Martinez, DAL East, Faith 47, Fahamu Pecou, Robert Williams, Niels Shoe Meulman, Greg Gossel, ROA, Apex, Ferris Plock, C215, Casey Gray, David Grant, Peter Gronquist, Miss Bugs, Shawn Barber, Russell Young, Logan Hicks, Helen Bayly, Lauren Napolitano, Rene Gagnon, Gregory Euclide, Robert Christian Malmberg, and Sean Murdock. Through April 6. Free. 886 Geary St., San Francisco, 931-1500, [www.whitewallssf.com](http://www.whitewallssf.com).

## BURLESQUE

**Burlesque Hall of Fame Legends Challenge Fundraiser:** Featuring performances by Kellita, Alotta Boutté, Lola Martinet, Mynx d'Meanor, Sid Scenic & Wiggly Darlington, Lady Satan, Sassy Hotbuns, Bunny Pistol, and Sparkly Devil, plus live rock by The Rinds. Thu., March 28, 8 p.m., \$10, [www.facebook.com/events/492669764129533](http://www.facebook.com/events/492669764129533). Uptown Nightclub, 1928 Telegraph,

THU 3/28

▼ COMEDY

## PHAN CLUB

Just before Easter comes “**Far Easter**,” a series of performances by Asian-American comedians. The shows are led by Dat Phan, winner of the first season of NBC's *Last Comic Standing* in 2003, and an all-star series regular. Phan, who is Vietnamese-American, is not afraid to shock with stereotypes before shredding them to bits. He'll bust out with broken Eng-

lish before shifting to American tones. He's also got great instincts for physical comedy, his body and face amping up any story. A winning smile belies the unraveling of even more levels of racism, such as his being mistaken for Mexican by a dismissive stranger.

“Far Easter” blows into town for shows March 28 at 8 p.m., March 29 at 8 p.m. and 10:15 p.m., and March 30 at 7:30 p.m. and 9:45 p.m. at Cobb's Comedy Club, 915 Columbus, S.F. Admission is \$22.50-\$23.50; call 928-4320 or visit [www.cobbcomedyclub.com](http://www.cobbcomedyclub.com). **TAMARA PALMER**

## CABARET & DRAG

**Jason Brock: “X in the City”:** The vocalist's new show featuring songs and stories about his life after starring on *The X Factor* (plus a few tales about x-lovers as well). Accompanied by pianist Dee Spencer. Sat., March 30, 7 p.m.; Sun., March 31, 7 p.m.; Sat., April 6, 5 & 7 p.m., \$25, [www.jasonbrockvocals.com](http://www.jasonbrockvocals.com). Martuni's, 4 Valencia, San Francisco, 241-0205, [martunis.ypguides.net](http://martunis.ypguides.net).

**Cocktailgate:** Hosted by Suppositori Spelling. Sundays, 9 p.m. Truck, 1900 Folsom, San Francisco, 252-0306, [www.trucksf.com](http://www.trucksf.com).

**Christy Cruse:** Sundays, 9 p.m., free. Aunt Charlie's Lounge, 133 Turk, San Francisco, 441-2922, [www.auntcharlieslounge.com](http://www.auntcharlieslounge.com).

**Diva Darlings:** Thursdays, 10:30 p.m. Divas, 1081 Post, San Francisco, 474-3482, [www.divassf.com](http://www.divassf.com).

**The Dream Queens Revue:** Bi-monthly drag show. Fourth and Second Wednesday of every month, 9:30 p.m., free. Aunt Charlie's Lounge, 133 Turk, San Francisco, 441-2922, [www.auntcharlieslounge.com](http://www.auntcharlieslounge.com).

**Easter in the Park: The Sisters of Perpetual Indulgence's 34th Anniversary:** Starts with an Easter egg hunt for kids, followed by the annual Hunky Jesus Contest and live entertainment by Honey Mahogany, Klown Korps, Bright Side Band, Ethel Merman, and Beard Summit. Sun., March 31, 11 a.m., free, [www.thesisters.org](http://www.thesisters.org). Dolores Park, 566 Dolores St., San Francisco, 554-9529, [en.wikipedia.org/wiki/Dolores\\_Park](http://en.wikipedia.org/wiki/Dolores_Park).

**The Lesbian/Gay Chorus of San Francisco: “Something Foolish”:** Sun., March 31, 4 p.m.; Mon., April 1, 7:30 p.m., \$10, [www.lgcsf.org](http://www.lgcsf.org). Martuni's, 4 Valencia, San Francisco, 241-0205, [martunis.ypguides.net](http://martunis.ypguides.net).

**Meow Mix:** A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., San Francisco, 863-6623, [www.studsf.com](http://www.studsf.com).

**The Monster Show:** Thematic weekly drag performances with Cookie Dough, DJ MC2, and guests. Thursdays, 10 p.m., [www.cookievision.com](http://www.cookievision.com). The Edge, 4149 18th St., San Francisco, 863-4027, [www.edgesf.com](http://www.edgesf.com).

**The Picklewater Clown Cabaret:** First Monday of every month, 8 p.m., \$10-\$15, [www.picklewater.com](http://www.picklewater.com). Stage Werx 446, 446 Valencia St, San Francisco, [www.stagewerx.org](http://www.stagewerx.org).

**Sex and the City:** Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, [www.trannyshack.com](http://www.trannyshack.com). 1772 Market Street, 1772 Market St., San Francisco, 371-9705, <https://www.facebook.com/1760MarketStreet>.

**Some Thing:** Art drag night with craft table. Fridays, \$5. The Stud, 399 Ninth St., San Francisco, 863-6623, [www.studsf.com](http://www.studsf.com).

**Sunday's a Drag:** Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton's Starlight Room, 450 Powell, San Francisco, 395-8595, [www.harrydenton.com](http://www.harrydenton.com).

**Talent Tuesdays:** Tuesdays, midnight. Divas, 1081 Post, San Francisco, 474-3482, [www.divassf.com](http://www.divassf.com).

Dat Phan





## CIRCUS

**Bohemian Carnival: The Indie Circus Orgy:** Featuring Vau de Vire Society, J-Boogie's Dubtronic Science, SambaDrop, The Clown, and emcee Jamie DeWolf. Fri., March 29, 9 p.m., \$20, [www.bohemiancarnival.net](http://www.bohemiancarnival.net). Broadway Studios, 435 Broadway, San Francisco, 291-0333, [www.broadwaystudios.com](http://www.broadwaystudios.com).

**The Picklewater Clown Cabaret:** First Monday of every month, 8 p.m., \$10-\$15, [www.picklewater.com](http://www.picklewater.com). Stage Werx 446, 446 Valencia St, San Francisco, [www.stagewerx.org](http://www.stagewerx.org).

## COMEDY

**Assistance:** This comedy chronicles the lives of six young assistants whose lives are an endless series of humiliations at the hands of their boss. Thursdays-Saturdays, 8 p.m. Continues through March 30, \$25. NOHspace, 2840 Mariposa, San Francisco, [www.theatreofyugen.org](http://www.theatreofyugen.org).

**Bad Movie Night:** Hosts Sherilyn Connelly (aka *SF Weekly's* film critic) and Jim Fourniadis lambaste popular movies whose quality ranges from so-so to seriously awful. Sundays, 8 p.m., \$6.99. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, [www.darkroomsf.com](http://www.darkroomsf.com).

**Big City Improv:** Actors take audience suggestions and create comedy from nothing. Fridays, 10 p.m., \$20, [www.bigcityimprov.com](http://www.bigcityimprov.com). Shelton Theater, 533 Sutter, San Francisco, 433-3040, [www.sheltontheater.com](http://www.sheltontheater.com).

**The Business: A Comedy Show:** Sketch and stand-up comedy. Wednesdays, 8 p.m., \$5. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, [www.darkroomsf.com](http://www.darkroomsf.com).

**Cedric the Entertainer:** Sat., March 30, 8 p.m., \$43.75-\$77.75 advance. Paramount Theatre, 2025 Broadway, Oakland, 510-465-6400, [www.paramounttheatre.com](http://www.paramounttheatre.com).

**Comedy Blast:** Stand-up comedy showcase with Danny Dechi & guests. Tuesdays, 7:30 p.m., free, [www.dannydechi.com](http://www.dannydechi.com). Neck of the Woods, 406 Clement St., San Francisco, 387-6343, [www.neckofthewoodssf.com](http://www.neckofthewoodssf.com).

**Comedy by Michael:** Monthly standup comedy showcase-hosted by Michael D. Booker. Last Saturday of every month, 8 p.m., \$15-\$20, [www.comedybymichael.com](http://www.comedybymichael.com). Englander Sports Pub, 101 Parrott, San Leandro, 510-357-3571, [www.englenderpub.com](http://www.englenderpub.com).

**Comedy Night:** Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free, all ages. BrainWash Cafe & Laundromat, 1122 Folsom, San Francisco, 861-3663, [www.brainwash.com](http://www.brainwash.com).

**The Cynic Cave:** Local comedy showcase every Saturday night (and some other days, too). Saturdays, 8 p.m., [www.cyniccave.com](http://www.cyniccave.com). Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, [www.lostweekendvideo.com](http://www.lostweekendvideo.com).

**Don't Watch This Show LIVE:** Monthly sketch comedy program. Fourth Wednesday of every month, 8 p.m., \$10. Stage Werx 446, 446 Valencia St, San Francisco, [www.stagewerx.org](http://www.stagewerx.org).

**Dueling Pianos at Johnny Foley's:** Mirthful musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, [www.duelingpianosatfoleys.com](http://www.duelingpianosatfoleys.com). Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 954-0777, [www.johnnyfoleys.com](http://www.johnnyfoleys.com).

**The Eric Show:** Hosted by Eric Barry. Tuesdays, 8 p.m., \$5, <https://www.facebook.com/EricBarryComedy>. Milk Bar, 1840 Haight, San Francisco, 387-6455, [www.milksf.com](http://www.milksf.com).

**Far Easter:** With Dat Phan (the original winner of NBC's *Last Comic Standing*) and friends. Thu., March 28, 8 p.m.; Fri., March 29, 8 & 10:15 p.m.; Sat., March 30, 7:30 & 9:45 p.m., \$18.50-\$23.50.

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## SAT 3/30

▼ ART

## WE'RE GOING TO NEED A SMALLER BOAT

One solution to the unsustainable practice of finning, in which a live shark's fins are hacked off and the animal dumped back into the water, is a 4-inch-high, Levis-clad vinyl shark named Sametan. Our diminutive hero was spawned from a collaboration between Japanese toymaker Cometdebris and PangeaSeed, the Honolulu-based environmental organization that raises awareness for the conservation of sharks "and other marine species in peril." The figurines, customized by more than 30 international artists — including Frank Kozik, the creator of the popular "Labbit" designer toy — are featured in the show "Sametan: Don't Tread on Me" at Spoke Art Gallery. The styles and attitude are broad, from Bay Area "Cakeland" artist Scott Hove's elaborate Aumakua deity to Dski One's Zissou Jaguar Sametan that nails Bill Murray's "The Life Aquatic" character down to his custom Adidas. Some are light-hearted, but the crudely stitched-on fins are a reminder of how serious the situation is: an estimated 100 million sharks killed annually and many species



Scott Hove

headed for extinction.

"Sametan: Don't Tread on Me" features "The Ocean Love Film Festival," 7-9 p.m. and runs March 29-30 with an opening reception Friday, 7-11 p.m. at Spoke Art Gallery, 816 Sutter, S.F. Suggested \$5-\$10 donation; call (808) 397-7407 or visit [www.pangeaseed.org](http://www.pangeaseed.org).

MICHAEL SINGMAN-ASTE



www.datphan.com. Cobb's Comedy Club, 915 Columbus, San Francisco, 928-4320, www.cobbscomedy.com.

**Funny Shits:** Sun., March 31, 8 p.m. The Rite Spot Cafe, 2099 Folsom, San Francisco, 552-6066, www.ritespotcafe.net.

**A Funny Thing Happened on the Way to the Museum:** An evening of humorous cultural musings by comedians, writers, artists, and filmmakers, including George Chen, Cliff Hengst, Kevin Killian, Geraldine Kim, Anne McGuire, and Anna Seregina. Thu., March 28, 7 p.m., \$7-\$10. San Francisco Museum of Modern Art (SF-MOMA), 1513rd St., San Francisco, 357-4000, www.sfmoma.org.

**Harvey's Funny Tuesdays:** Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, San Francisco, 431-4278, www.harveysf.com.

**Hump Day Comedy:** With hosts Sandra Risser and Suzy Vincent. Fourth Wednesday of every month, 8 p.m., free. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

**I'm Getting Too Big for This:** Comedy variety show featuring Amir Malekpour. Last Saturday of every month, 7:30 p.m. Continues through June 29, \$5 suggested donation, www.amircat.com. Big Umbrella Studios, 906 Divisadero St., San Francisco, 359-9211, www.bigumbrellastudios.com.

**Josh Wolf:** The *Chelsea Lately* writer is touring behind his new non-fiction book, *It Takes Balls: Dating Single Moms and Other Confessions from an Unprepared Single Dad*. Wed., March 27, 8 p.m., \$20. Cobb's Comedy Club, 915 Columbus, San Francisco, 928-4320, www.cobbscomedy.com.

**KO Comedy: Easter Comedy Jam:** Featuring Sammy Obeid, Kabir Singh, Justin Alan, Linda Grindel, and others. Sun., March 31, 7:30 p.m., \$15. Cobb's Comedy Club, 915 Columbus, San Francisco, 928-4320, www.cobbscomedy.com.

**The Layover Comedy Night:** Tuesdays, 8:30 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, www.oaklandlayover.com.

**Live at Deluxe:** Weekly ha-has on Haight. Mondays, 9 p.m. Club Deluxe, 1511 Haight, San Francisco, 552-6949, www.sfclubdeluxe.com.

**Michael Kost:** One-time professional tennis player now tries to serve comedy aces instead. Wed., March 27, 8 p.m.; Thu., March 28, 8 p.m.; Fri., March 29, 8 & 10 p.m.; Sat., March 30, 7:30 & 9:30 p.m., \$16-\$22. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

**The Mission Position:** Weekly stand-up comedy showcase. Thursdays, 8 p.m., \$10, www.missionpositionlive.com. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

**Mark Pitta & Friends:** Tuesdays, 8 p.m., \$15-\$25. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 383-9600, www.142throckmortontheatre.com.

**The PM Show:** Juan Medina hosts this comedy talk show featuring Caitlin Gill, Johan Miranda, Trevor Hill, and Matt Gubser. Sun., March 31, 8 p.m., \$12. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

**The Romane Event: Eight-Year Anniversary Show:** With Ngaio Bealum, Kaseem Bentley, Julie Kim, Anna Seregina, David Gborie, and Paco Romane. Wed., March 27, 8 p.m., \$7-\$10, www.pacoromane.com/romane\_event.html. Make-Out Room, 3225 22nd St., San Francisco, 647-2888, www.makeoutroom.com.

**Secret Improv Society:** Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

**Speech(less):** Sammy Wegent created this improvised comedy concept where performers have to make up explanations on the fly for PowerPoint presentations they've never seen before. Fri., March 29, 8 p.m., \$10-\$15, speechlessf.eventbrite.com. Ninth Street Independent Film Center, 145 Ninth St., San Francisco, 503-1972, www.ninthstreet.org.

**This Is Comedy?:** Sketches and video by Andrew Holmgren, David Gborie, and Keith D'souza. Fri., March 29, 8 p.m., \$10, www.cyniccave.com. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

**Tickled Pink:** No-dough comedy with Caitlin Gill, Michael Capozzola, Joe Tobin, Kate Willett, Dustin Hempstead, and Stefani Silverman. Thu., March 28, 8 p.m., free/donation, www.tpink-comedy.com. Cafe Royale, 800 Post, San Francisco, 441-4099, www.caferoyale-sf.com.

## DANCE - PERFORMANCES

**Sean Dorsey Dance: *The Secret History of Love*:** A combination of storytelling and dance reveals how the LGBT underground managed to survive despite violent mainstream oppression. March 28-31, 8 p.m.; March 30-31, 4 p.m., \$15-\$25, www.seandorseydance.com. Dance Mission Theater, 3316 24th St., San Francisco, 273-4633, www.dancemission.com.

**S.F. Ballet: *Oegin*:** Choreographer John Cranko interprets Alexander Pushkin's classic novel with a score by Tchaikovsky. Wed., March 27, 7:30 p.m.; Thu., March 28, 8 p.m., \$35-\$298, www.sfballet.org. War Memorial Opera House, 301 Van Ness, San Francisco, 864-3330, www.sfwmpac.org.

## FLEA MARKETS

**Alemany Flea Market:** On Sundays, the farmers' market stalls transform into a clamorous collection of vendors selling antiques, clothing, and all manner of miscellaneous bric-a-brac. Sundays, 6 a.m., free. Alemany Farmers Market, 100 Alemany, San Francisco, 647-9423.

**Treasure Island Flea:** Upscale monthly flea market with indie fashion vendors, food carts, music, and more. Last Saturday, Sunday of every month, 10 a.m., \$3, www.treasureislandflea.com. Treasure Island, off the Bay Bridge, San Francisco, N/A.

## FOOD EVENTS

**Alemany Farmers' Market:** This bustling Saturday produce market has been a city institution for over 75 years. Saturdays, 6 a.m., free. Alemany Farmers Market, 100 Alemany, San Francisco, 647-9423.

**Author Lunch: Rebecca Katz:** The "epicurean engineer" and author of *The Longevity Kitchen* discusses healthy foods. (Note: BYOL.). Wed., March 27, 7 p.m., Free with RSVP, www.brownpapertickets.com/event/357884. 18 Reasons, 3674 18th St., San Francisco, 241-9760, www.18reasons.org.

**Ferry Plaza Saturday Farmers' Market:** For sale are fresh fruits and vegetables as well as honey, bread, cheese, and other goods from local growers and producers. Saturdays, 10 a.m., free, www.cuesa.org. Ferry Building, 1 Ferry Building, San Francisco, 983-8000, www.ferrybuildingmarketplace.com.

**Food and Farm Film Fest:** Both fictional films and documentaries

are featured in this three-night festival, which also offers food pairings with each title. The films include *Trattoria*; *Ratatouille*; *Food, Justice, and Art: Shorts Program*; *Garlic Is as Good as Ten Mothers*; *Betting the Farm*; and *The Last Shepherd* (L'Ultimo Pastore). March 29-31, \$95 for all access festival pass, www.foodandfarmfilms.com. Roxie Theater, 3117 16th St., San Francisco, 863-1087, www.roxie.com.

**Heart of the City Farmers' Market:** Thrice-weekly market featuring fruits, vegetables, nuts, eggs, and other forms of sustenance from local growers. Wednesdays, 7 a.m.; Fridays, 7 a.m.; Sundays, 7 a.m., free, www.hocfarmersmarket.org. United Nations Plaza, Market, San Francisco, 674-9701.

**Off the Grid:** A rotating collection of food cart vendors circle their wagons at this weekly event also featuring beer, wine, and live music. Fridays, 5-10 p.m., www.otgfm.com. Fort Mason, 38 Fort Mason, San Francisco, 345-7500, www.fortmason.org.

## LGBT EVENTS

**Blur: Transgender & Gender-Variant Support Group:** Thursdays, 6:30 p.m. Dimensions Clinic, 3850 17th St., San Francisco, 934-7789, www.dimensionsclinic.org.



Audience members play with *La Pocha Nostra*

RJ Muna

## SAT 3/30

### ▼ PERFORMANCE ART

## MORE OF THE OTHER

For decades, Chicano performance artist Guillermo Gómez-Peña has challenged our notion of identity and demanded exploration of "other" through lush, interactive tableaux. In 1998's Mexterminator Project — the "Techno-Museum of Experimental Ethnography and Apocalyptic Culture" created with fellow journeyman Roberto Sifuentes — a car in the shape of a glossy high-heeled shoe roared through a gallery of cross-cultural mash-ups; a

she-male in a mariachi jacket crucified herself on a glowing cross; members of the audience transformed themselves with props and costumes into Black Panther cowboys, Indian Sufi braves, ninja Chicanas, and Geisha terrorists; one man — performer or visitor, it was hard to tell — explained, "You don't know who you are until you've been someone else." In a post-9/11 world, where xenophobia and racial profiling are schoolyard topics, the question of identity and perception has become more urgent and complex. Thankfully, La Poncho Nostra — the collaborative performance arts troupe/international network created by Gómez-Peña,

Sifuentes, and Erica Mott — has also become more sophisticated, and more beautiful. Its latest set of living tableaux, "**Corpo Insurrecto 3.0: The Robo-Proletariat**," toured Austria, Brazil, Finland, and the Netherlands. Using everything from robots to goats, La Pocha Nostra probes the definition of self, bringing subjective truths to places as diverse as Mexico City's subway, London's Tate Modern, and, now San Francisco.

"Corpo Insurrecto 3.0" begins at 8 p.m. at Performance Art Studio, 75 Boardman Place, S.F. Admission is \$15-\$20; call 501-0575 or visit theperformanceartinstitute.org. **SILKE TUDOR**



**Jason Brock: "X in the City":** The vocalist's new show featuring songs and stories about his life after starring on *The X Factor* (plus a few tales about x-lovers as well). Accompanied by pianist Dee Spencer. Sat., March 30, 7 p.m.; Sun., March 31, 7 p.m.; Sat., April 6, 5 & 7 p.m., \$25, [www.jasonbrockvocals.com](http://www.jasonbrockvocals.com). Martuni's, 4 Valencia, San Francisco, 241-0205, [martunis.ypguides.net](http://martunis.ypguides.net).

**The Bus:** Two gay teenagers share a secret love in a small town with a big religious presence. Wednesdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through April 28, [www.nctcsf.org/press\\_room/the\\_bus.htm](http://www.nctcsf.org/press_room/the_bus.htm). New Conservatory Theatre Center, 25 Van Ness, San Francisco, 861-8972, [www.nctcsf.org](http://www.nctcsf.org).

**The Art of Jacks:** X-rated paintings, sculpture, and photography celebrating 30 years of local male masturbation group the S.F. Jacks. Through March 31. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, [www.sexandculture.org](http://www.sexandculture.org).

**Cocktailgate:** Hosted by Suppositori Spelling. Sundays, 9 p.m. Truck, 1900 Folsom, San Francisco, 252-0306, [www.trucksf.com](http://www.trucksf.com).

**Christy Cruse:** Sundays, 9 p.m., free. Aunt Charlie's Lounge, 133 Turk, San Francisco, 441-2922, [www.auntcharlieslounge.com](http://www.auntcharlieslounge.com).

**Diva Darlings:** Thursdays, 10:30 p.m. Divas, 1081 Post, San Francisco, 474-3482, [www.divassf.com](http://www.divassf.com).

**Drink and Be Mary:** Gay boys (and friends) enjoy two-for-one drinks every day until 9 p.m. Daily. Q Bar, 456 Castro, San Francisco, 864-2877, [www.qbarsf.com](http://www.qbarsf.com).

**Easter in the Park: The Sisters of Perpetual Indulgence's 34th Anniversary:** Starts with an Easter egg hunt for kids, followed by the annual Hunky Jesus Contest and live entertainment by Honey Mahogany, Klown Korps, Bright Side Band, Ethel Merman, and Beard Summit. Sun., March 31, 11 a.m., free, [www.thesisters.org](http://www.thesisters.org). Dolores Park, 566 Dolores St., San Francisco, 554-9529, [en.wikipedia.org/wiki/Dolores\\_Park](http://en.wikipedia.org/wiki/Dolores_Park).

**Gay Men's Sketch:** Drop-in life drawing. Tuesdays, 6:30 p.m. Mark I. Chester Studio, 1229 Folsom, San Francisco, 621-6294, [www.markichester.com](http://www.markichester.com).

**Legendary: African American GLBT Past Meets Present:** New multimedia exhibit in the Corner Gallery showcasing the dynamic and diverse history of Bay Area African American gay, lesbian, bisexual, and transgender lives from the 1970s to today. Mondays, Wednesdays-Sundays. Continues through April 30. GLBT History Museum, 4127 18th St., San Francisco, 621-1107, [www.glbthistorymuseum.org](http://www.glbthistorymuseum.org).

**Hedwig and the Angry Inch:** The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natoma, San Francisco, 776-1747, [www.boxcartheatre.org](http://www.boxcartheatre.org).

**Honey:** Community building group celebrating LBTTQ young women. Wednesdays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, San Francisco, 703-6150, [www.lyric.org](http://www.lyric.org).

**The Lesbian/Gay Chorus of San Francisco: "Something Foolish":** Sun., March 31, 4 p.m.; Mon., April 1, 7:30 p.m., \$10, [www.lgcsf.org](http://www.lgcsf.org). Martuni's, 4 Valencia, San Francisco, 241-0205, [martunis.ypguides.net](http://martunis.ypguides.net).

**M.E.E.T.:** Community building group celebrating GBTQQ young men. Fridays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, San Francisco, 703-6150, [www.lyric.org](http://www.lyric.org).

## SAT 3/30

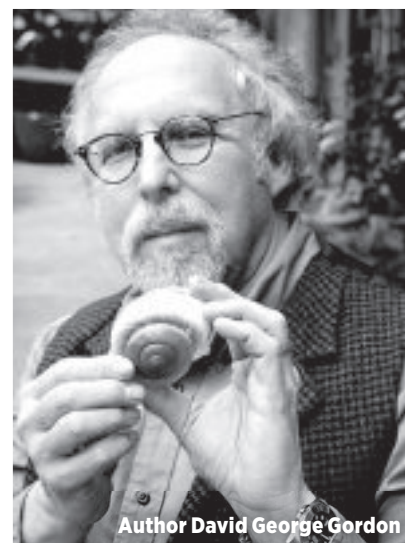
### ▼ SCIENCE & NATURE

## SLOW AND STEADY

Despite the extremely decelerated pace of most gastropods, they do tend to get feared and ostracized for their profound lack of what most would consider adorable animal features. San Francisco Botanical Garden Society hopes to impart some dignity to the species with the educational program **The Secret Life of Slugs and Snails**. Daniel George Gordon, author of the similarly named *The Secret World of Slugs and Snails: Life in the Very Slow Lane*, reveals the feelings, relationships, and plant

preferences of these seemingly featureless creatures. Gardeners will come away with some new tips and tricks to make friends with the fellas instead of going on a murderous rampage when they get into those homegrown strawberries. But for better or worse, Gordon, who also penned *The Eat-a-Bug Cookbook*, won't be serving up denuded escargot after the talk.

The Secret Life of Slugs and Snails is at 10:30 a.m. at Golden Gate Park's San Francisco County Fair Building, Ninth Avenue and Lincoln Street, S.F. Admission is free; call 661-1316 or visit [sfbotanicalgardensociety.org](http://sfbotanicalgardensociety.org). **TAMARA PALMER**



Author David George Gordon

Jeff Cole

**Meow Mix:** A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., San Francisco, 863-6623, [www.studsf.com](http://www.studsf.com).

**The News:** Monthly series of queer performance art. First Tuesday of every month, \$5. SOMArts Cultural Center, 934 Brannan, San Francisco, 863-1414, [www.somarts.org](http://www.somarts.org).

**Out of the Boxes: Historical Society Opens Archives of Pioneering Historian Allan Bérubé:** Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. GLBT Historical Society, 657 Mission, San Francisco, 777-5455, [www.glbthistory.org](http://www.glbthistory.org).

**Piano Bar 101:** With Joe Collins Wicht, Trauma Flintstone's piano-playing alter ego. Mondays, 9 p.m., free. Martuni's, 4 Valencia, San Francisco, 241-0205, [martunis.ypguides.net](http://martunis.ypguides.net).

**Piano Bar Open Mic:** With Jason Brock and Dr. Dee Spencer. Tuesdays, 9 p.m., free. Martuni's, 4 Valencia, San Francisco, 241-0205, [martunis.ypguides.net](http://martunis.ypguides.net).

**Queer Youth Meal Night:** Free meals and movies in a safe environment for trans/queer/ally friends. Tuesdays, 5 p.m., free. San Francisco LGBT Community Center, 1800 Market, San Francisco, 865-5555, [www.sfcenter.org](http://www.sfcenter.org).

**Sake Bomb Wednesdays:** Young ladies can get "bombed" during this weekly happy hour at San Francisco's only full-time lesbian bar. Fridays, 5-9 p.m., free. Lexington Club, 3464 19th St., San Francisco, 863-2052, [www.lexingtonclub.com](http://www.lexingtonclub.com).

**Sean Dorsey Dance: The Secret History of Love:** A combination of storytelling and dance reveals how the LGBT underground managed to survive despite violent mainstream oppression. March 28-31, 8 p.m.; March 30-31, 4 p.m., \$15-\$25, [www.seandorseydance.com](http://www.seandorseydance.com). Dance Mission Theater, 3316 24th St.,

San Francisco, 273-4633, [www.dancemission.com](http://www.dancemission.com).

**S.F. FrontRunners' Run:** Each week a gay-friendly group of runners meets for a 3-to-5-mile jog from the Embarcadero to Aquatic Park. Tuesdays, 6:30 p.m., [www.sffrontrunners.org](http://www.sffrontrunners.org). Ferry Building, 1 Ferry Building, San Francisco, 983-8000, [www.ferrybuildingmarketplace.com](http://www.ferrybuildingmarketplace.com).

**Sing Along Jesus Christ Superstar:** Benefit for the S.F. Trans March with the Sisters of Perpetual Indulgence. Fri., March 29, 7 p.m., \$15-\$35. Victoria Theatre, 2961 16th St., San Francisco, 863-7576, [www.victoriatheatre.org](http://www.victoriatheatre.org).

**Sundance Saloon:** Gay-friendly country dancing. Thursdays, 6:30 p.m.; Sundays, 5 p.m., \$5, [www.sundancesaloon.org](http://www.sundancesaloon.org). Space 550, 550 Barneveld, San Francisco, 550-8286, [www.space550.com](http://www.space550.com).

**Sunday Open Gyms:** The San Francisco Gay Basketball Association. Sundays, \$5, [www.sfgba.com](http://www.sfgba.com). Eureka Valley Recreation Center, 100 Collingwood, San Francisco, 831-6810, [www.sfgov.org](http://www.sfgov.org).

**Tinsel Tarts in a Hot Coma: The Next Cockettes Musical:** Revival of the 1971 drag musical extravaganza. Starting March 29, Thursdays-Saturdays, 8 p.m. Continues through June 1, \$30-\$35. The Hypnodrome, 575 10th St., San Francisco, 377-4202, [www.thrillpeddlers.com](http://www.thrillpeddlers.com).

**Transmagic:** Community building group celebrating trans/gender-variant youth. Tuesdays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, San Francisco, 703-6150, [www.lyric.org](http://www.lyric.org).

## LITERARY EVENTS

**Actors Reading Writers:** Popular local actors read modern and classic short stories. First Monday of every month, 7:30 p.m., free. Berkeley City Club, 2315 Durant, Berkeley, 510-848-7800, [www.berkeleyhistorichotel.com](http://www.berkeleyhistorichotel.com).

**Ali Liebegott:** The Sister Spit writer celebrates the release of her new novel, *Cha-Ching!*, and the re-release of her prose debut, *The Beautifully Worthless*. Wed., March 27, 7 p.m., free. City Lights Books, 261 Columbus, San Francisco, 362-8193, [www.citylights.com](http://www.citylights.com).

**Classics I Forgot to Read:** We hope you finally remembered to read *To Kill a Mockingbird*, because that's what's being discussed this week. (Spoiler alert: Boo's nice.). Wed., March 27, 7:30 p.m., free. Books Inc./Marina, 2251 Chestnut, San Francisco, 931-3633, [www.booksinc.net](http://www.booksinc.net).

**Daniel Kahneman:** City Arts & Lectures presents the psychiatrist and author of *Thinking Fast and Slow* in conversation with Jonathan Bass. Tue., April 2, 7:30 p.m., \$22-\$27, [www.cityarts.net](http://www.cityarts.net). Herbst Theatre, 401 Van Ness, San Francisco, 392-4400, [www.sfwmpac.org/herbst/ht\\_index.html](http://www.sfwmpac.org/herbst/ht_index.html).

**Drunken Spelling Bee:** Are you smarter than a fifth grader ... who's drunk? Host Jimi Moran tests your ability to spell while soused at this monthly event for literate lushes. Last Sunday of every month, 6 p.m. Cafe Royale, 800 Post, San Francisco, 441-4099, [www.caferoyale-sf.com](http://www.caferoyale-sf.com).

**Cheryl Dumesnil:** The author of *Hitched! Wedding Stories from San Francisco City Hall* (and hitched homosexual herself) reads from *Love Song for Baby X*, her account of the obstacles she and her partner faced trying to have a son. Thu., March 28, 7:30 p.m., free. Books Inc./Castro, 2275 Market, San Francisco, 864-6777, [www.booksinc.net](http://www.booksinc.net).

**Ellen Sussman:** The novelist reads from her new work of fiction, *The Paradise Guest House*. Wed., March 27, 7:30 p.m., free. The Booksmith, 1644 Haight, San Francisco, 863-8688, [www.booksmith.com](http://www.booksmith.com).

**On the Road:** Jack Kerouac's landmark Beat Generation novel hits the big screen, with *Control*'s Sam Riley portraying Sal Paradise/Jack Kerouac and Garrett Hedlund playing Dean Moriarty/Neal

## 16<sup>TH</sup> ANNUAL SONOMA INTERNATIONAL FILM FESTIVAL

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# SUN 3/31

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## HOLY!

Get up early and take part in the 91st annual **Easter Sunrise Service** at the Mount Davidson cross. Civic leaders — including Mayor Ed Lee — as well as clergy and music ensembles traditionally start gathering at 6:20 a.m. This nondenominational service is performed by clergy from across the city as America's largest cross is illuminated by 48,000 watts of earthly electricity, a monumental beacon for the city's Easter morning faithful. Following the service, descend to Dolores Park, where the Sisters of Perpetual Indulgence host **Under the Big Top**, their 34th anniversary celebration. The circus-themed party starts off with an Easter Egg hunt for the kids, after which the adult portion of the program begins with perfor-

mances by Ethel Merman, Hedwig, Beard Summit, Sparkle Ponies, and special guest Jane Weidlin (formerly of the Go-Gos, and writer of the comic book *Lady Robotika*.) Plus of course the ever-popular Hunky Jesus Contest, which speaks for itself. Religion and transvestism have never been terribly far apart (the Pope spends his career in a dress, after all), and this Easter (as it does every year), San Francisco provides both the occasion and the organization through which to view that relationship in full flower. (For the fullest range of possible human experience, be sure to take your out-of-town relatives to both events.)

Easter Sunrise Service at Mount Davidson begins at 6:20 a.m. For more information, visit [www.mttdavidson.org](http://www.mttdavidson.org), or call (415) 566-8393. Easter in Dolores Park: Under the Big Top begins at 11 a.m. with the adult stuff kicking off around noon. For more information, visit [thesisters.org](http://thesisters.org). **CASEY BURCHBY**

**Cassady.** Daily. Embarcadero Center Cinema, 1 Embarcadero Center, San Francisco, 267-4893, [www.landmarktheatres.com/market/SanFrancisco/EmbarcaderoCenterCinema.htm](http://www.landmarktheatres.com/market/SanFrancisco/EmbarcaderoCenterCinema.htm).

**Emerging Writers Festival:** USF's Lone Mountain Readings series and the Asian Pacific American Studies program co-present this two-day fest; writers Tina Chang, Marlon James, and Elena Passarello read on Tuesday, April 2, and Dana Johnson and Shane McCrae read on Wednesday, April 3. Tue., April 2, 7:30 p.m.; Wed., April 3, 7:45 p.m., free. USF Campus Fromm Hall, 650 Parker, San Francisco, 422-5555, [www.usfca.edu](http://www.usfca.edu).

**Emerging Writers Festival:** The University of San Francisco presents two nights of writers of poetry, fiction, and essay — a cross-genre collection of new leaders in contemporary American writing. April 2-3, 7:45 p.m., free. Univ. Of San Francisco, 2130 Fulton St., San Francisco, 422-5555, [www.usfca.edu](http://www.usfca.edu).

**The Erotic Reading Circle:** Read your erotic writing pieces and get feedback from skilled sex writers. Fourth Wednesday of every month, 7:30 p.m., Donation, 902-2071. Center for Sex & Culture, 1349 Mission, San Francisco, [www.sexandculture.org](http://www.sexandculture.org).

**Girls Night Out:** Author Laura Munson (*This Is Not the Story You Think It Is...: A Season of Unlikely Happiness*) in conversation with fellow writer Kelly Corrigan (*The Middle Place*). Tue., April 2, 7 p.m., free. Books Inc./Marina, 2251 Chestnut, San Francisco, 931-3633, [www.booksinc.net](http://www.booksinc.net).

**Imogen Binnie:** The monthly *Maximum Rockroll* columnist releases her debut novel, *Nevada*, with help from Daphne Gottlieb and Jezebel Delilah X. Fri., March 29, 7 p.m., free. Modern Times Bookstore, 2919 24th St., San Francisco, 282-9246, [www.moderntimesbookstore.com](http://www.moderntimesbookstore.com).

**In Our Own Words: Sri Lankan Women Writers in Conversation:** Readings, a panel discussion, and Q&A session featuring Dharini Abeysekera, Leah Lakshmi Piepzna-Samarasinha, Seni Seneviratne, Pireeni Sundaralingam, and Arany Uthayakumar. Presented by the Kearny Street Workshop. Wed., March 27, 5:30 p.m., free, [www.facebook.com/kearnystreet](http://www.facebook.com/kearnystreet). San Francisco Main Library, 100 Larkin, San Francisco, 557-4400, [www.sflpl.org](http://www.sflpl.org).

**Jen Larsen:** The author of *Stranger Here: How Weight-Loss Surgery Transformed My Body and Messed with My Head* — who underwent bariatric surgery and lost 180 pounds — discusses the physical and emotional effects of her experiences. Thu., March 28, 7:30 p.m., free. The Booksmith, 1644 Haight, San Francisco, 863-8688, [www.booksmith.com](http://www.booksmith.com).

**Jenny Lawson:** Meet "The Bloggess" as she celebrates the expanded paperback release of her bestselling book, *Let's Pretend This Never Happened (A Mostly True Memoir)*. Mon., April 1, 7 p.m., free. Books Inc./Marina, 2251 Chestnut, San Francisco, 931-3633, [www.booksinc.net](http://www.booksinc.net).

**Lip Service West: True Stories – Women's History Month**

**Edition:** Writers Kyrsten Bean, Lauren Becker, Hollie Hardy, Claudia "Miriam" Reed, Mariya Taher, and Zarina Zabriski stop being polite and start being real at this true-life-story spoken word event hosted by Joe Clifford. Fri., March 29, 7:30 p.m., free, [www.lipservicewest.com](http://www.lipservicewest.com). 50 Mason Social House, 50 Mason, San Francisco, 433-5050, [www.50masonsocietyhouse.com](http://www.50masonsocietyhouse.com).

**Paxton Gate Storyhour:** Readings of chosen books for children. Thursdays, noon, free, 252-9990. Paxton Gate's Curiosities for Kids, 766 Valencia, San Francisco, [www.paxtongate.com](http://www.paxtongate.com).

**Sheryl Sandberg:** City Arts & Lectures presents the author of *Lean In: Women, Work, and the Will to Lead* in conversation with Condoleezza Rice at City Arts' recently refurbished Nourse Theatre. Mon., April 1, 7:30 p.m., sold out, [www.cityarts.net](http://www.cityarts.net). Nourse Theatre, 275 Hayes St., San Francisco, 563-2463, [www.cityarts.net/the-nourse](http://www.cityarts.net/the-nourse).

**Sister Spit: The Next Generation:** This year's Sister Spit tour kicks off with readings by DavEnd, Daniel Lêvesque, Ali Liebgott, Cristy C. Road, Michelle Tea, Texta Queen, Rhiannon Argo, and Tamara Llosa-Sandor. Sun., March 31, 2 p.m., free, [www.radarproductions.org/sister-spit-2013](http://www.radarproductions.org/sister-spit-2013). Main Library, Koret Auditorium, 100 Larkin, San Francisco, 557-4595, [www.sflpl.org](http://www.sflpl.org).

**Wendy Bertrand:** The UC Berkeley grad (Class of '72) discusses her book *Enamored With Place: As Woman + As Architect* and her experiences as one of the few women in her profession. Thu., March 28, 7 p.m., free. The Green Arcade, 1680 Market, San Francisco, 431-6800, [www.thegreenarcade.com](http://www.thegreenarcade.com).

**Witnessing War:** Poetry workshop led by Seni Seneviratne, author of *Wild Cinnamon and Winter Skin*. Sun., March 31, 2 p.m., \$5-\$25, [www.facebook.com/kearnystreet](http://www.facebook.com/kearnystreet). Kearny Street Workshop, 1246 Folsom St., San Francisco, 503-0520, [www.kearnystreet.org](http://www.kearnystreet.org).

## MUSEUM EXHIBITS & EVENTS

**Aquarium of the Bay.** *Sleep With the Sharks:* A chance for kids ages 5-17 (accompanied by an adult) to sleep in the plexiglass tunnels underneath the aquarium tanks. Snacks and guided tours also included. Fri., March 29, 7:30 p.m. \$75. Embarcadero, San Francisco, 623-5300, [www.aquariumofthebay.com](http://www.aquariumofthebay.com).

**Asian Art Museum of San Francisco.** *In a New Light: The Asian Art Museum Collection:* A display of more than 2,500 objects from the museum's permanent collection explores the major cultures of Asia. Daily. Free with museum admission. *China's Terracotta Warriors: The First Emperor's Legacy:* An exhibition of China's first Emperor Qin Shihuang's life-size terracotta army. Tuesdays-Sundays. Continues through May 27. \$15-\$18. 200 Larkin, San Francisco, 581-3500, [www.asianart.org](http://www.asianart.org).

**Cable Car Museum.** *Permanent Exhibit:* Located in a historic cable

car powerhouse, the museum displays a variety of cable car gear, historic photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 474-1887, [www.cablecarmuseum.org](http://www.cablecarmuseum.org).

**California Academy of Sciences.** *Discover Africa's Secrets:* Pick up clues in the Naturalist Center. Daily. *Bugs!:* This 25-minute 3-D film was shot on location in the creepy-crawly tropical forests of Borneo. Every hour on the hour. Daily. *Fragile Planet:* Float through the roof of the Academy's building, zoom through the atmosphere, and gain an astronaut's view of Earth in this Planetarium feature narrated by Sigourney Weaver. Daily. *Platinum Behind-the-Scenes Tour:* Go beyond the public exhibit spaces. Daily, 10, 11 a.m., 1 & 2 p.m. *Penguin Feeding:* Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. *Coral Reef Dive:* Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. *Extreme Life Mysteries:* Explore curious and extraordinary animals. Daily, 12:30 p.m. *Children's Storytime: Ages 2-5:* Listen to stories about nature and science. Thursdays, Saturdays, 11 a.m. *Lagoon Feeding:* Mealtime for sharks and stingrays. Tuesdays, Thursdays, 1:30 p.m. free \$24.95. *NightLife:* Thursdays, 6-10 p.m. \$12. [www.calacademy.org/events/nightlife](http://www.calacademy.org/events/nightlife). *Live Animal Demonstrations:* Meet snakes, hissing cockroaches, turtles, and more. Saturdays, Sundays, 3:30 p.m. *Family Nature Crafts:* Nature-themed craft-making. Sundays. *Science Adventures: Ages 6-10:* Explore the natural world through stories, experiments, games, and crafts. Sundays, 2:15 p.m. *After-Hours Wine and Dine Tour:* A three-course dinner and backstage access to the exhibits. Sundays, 6 p.m. *Sharks and Rays:* Learn about the Mangrove Lagoon's shallow reef residents. First Monday-Friday of every month, 3 p.m. *Explore the Living Roof with Naturalists:* Learn about the 2.5-acre living roof. Mondays, 3 p.m. free with museum admission. 55 Music Concourse, San Francisco, 379-8000, [www.calacademy.org](http://www.calacademy.org).

**Conservatory of Flowers.** *Boomtown: Barbary Coast:* A San Francisco historical retrospective and model train show. Tuesdays-Sundays. Continues through April 14. \$2-\$7. 100 JFK, San Francisco, 666-7001, [www.conservatoryofflowers.org](http://www.conservatoryofflowers.org).

**Contemporary Jewish Museum.** *Being Jewish: A Bay Area Portrait:* A mural of community photos and objects that reflect the flavor of Jewish life in the Bay Area. Daily. *Drop-in Art Making:* Make art with your kids. Every Sunday from 1 to 3 p.m. Sundays. 736 Mission, San Francisco, 655-7800, [www.thejcm.org](http://www.thejcm.org).

**De Young Museum.** *Girl With a Pearl Earring: Dutch Paintings from the Mauritshuis:* Paintings from Dutch masters. Tuesdays-Sundays. Continues through June 2. \$25 (includes museum admission). [deyoung.famsf.org](http://deyoung.famsf.org). *Friday Nights at the de Young:* An art-focused

happy hour, with special performances and hands-on activities plus cheap admission. Fridays, 5 p.m. free-\$10. *Girl With a Pearl Earring:* Colin Firth and Scarlett Johansson star as Johannes Vermeer and the title character, respectively, in this 2003 drama based on the famous Dutch painting. Film will be screened for free in Koret Auditorium, but admission to the related exhibit requires museum ticket purchase. Fri., March 29, 7 p.m. free. 50 Hagiwara Tea Garden Drive, San Francisco, 750-3600, [www.deyoungmuseum.org](http://www.deyoungmuseum.org).

**Fort Mason.** *Outdoor Exploratorium:* Outdoor art and science exhibit. Daily. free. 38 Fort Mason, San Francisco, 345-7500, [www.fortmason.org](http://www.fortmason.org).

**GLBT Historical Society.** *Out of the Boxes: Historical Society Opens Archives of Pioneering Historian Allan Bérubé:* Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. 657 Mission, San Francisco, 777-5455, [www.glbthistory.org](http://www.glbthistory.org).

**The Holocaust Center of Northern California.** *Letters: 1938-1946:* Letters selected from the center's archives that detail the harrowing danger of living in Nazi-occupied Europe. Mondays-Thursdays, 10 a.m.-5 p.m. Free. 121 Steuart (at Mission), San Francisco, 777-9060, [www.tauberholocaustlibrary.org](http://www.tauberholocaustlibrary.org).

**Legion of Honor.** *Bowles Porcelain Gallery:* Porcelain from England and continental Europe. Daily. *Royal Treasures from the Louvre: Louis XIV to Marie-Antoinette:* An exhibition of artworks from 17th century France. Tuesdays-Sundays, 9:30 a.m. Continues through March 31. \$10-\$20. *Ford Free Tuesdays:* Get in free to the Legion of Honor the first Tuesday of every month, thanks to a grant from the Ford Motor Co. First Tuesday of every month. Free. 100 34th Ave., San Francisco, 750-3600.

**San Francisco Main Library.** *Digging Deep: Underneath San Francisco Public Library:* Historical artifacts found at the library site, which was once a cemetery as well as City Hall. Daily. 100 Larkin, San Francisco, 557-4400, [www.sflpl.org](http://www.sflpl.org).

**San Francisco Museum of Modern Art (SFMOMA).** *Lebbeus Woods, Architect:* A collection of drawings and models by the visionary architectural artist. Through June 2. *The Elise S. Haas Bequest: Modern Art from Matisse to Marin:* Selections from a private collection featuring pieces by Matisse, O'Keeffe, Picasso, and others. Through June 2. *Picturing Modernity: Selections from the SFMOMA Collection:* An exhibition of photographs from SFMOMA's own collection that illustrate a wide range of photographic styles. Through June 2; Daily. *Garry Winogrand:* Retrospective featuring nearly 100 snapshots by the postwar photographer. Through June 2. *A Funny Thing Happened on the Way to the Museum:* An evening of humorous cultural musings by comedians, writers, artists, and filmmakers, including George Chen, Cliff Hengst, Kevin Killian, Geraldine Kim, Anne McGuire, and Anna SerEGINA. Thu., March 28, 7 p.m. \$7-\$10. 151 3rd St.,



San Francisco, 357-4000, [www.sfmoma.org](http://www.sfmoma.org).

**The Walt Disney Family Museum.** *Snow White and the Seven Dwarfs:* The Creation of a Classic: Exhibit about the making of *Snow White and the Seven Dwarfs*. Mondays, Wednesdays-Sundays, 11 a.m. Continues through April 14. \$15-\$25. 104 Montgomery, San Francisco, 345-6800, [www.waltdisney.org](http://www.waltdisney.org).

**Yerba Buena Center for the Arts.** *Without Reality There Is No Utopia:* International artists use a wide variety of mediums to illustrate how the utopian ideal has been threatened by postmodern, post-"reality" society. Thursdays-Sundays. Continues through June 9. \$8-\$10. *Shih Chieh Huang: Synthetic Seduction:* High-tech and the mundane meet in a series of glowing, seemingly anamorphic displays. Thursdays-Sundays. Continues through June 30. \$8-\$10. *A Night of Utopian Gestures:* It's multimedia vs. the mainstream media at this free event featuring performance art, music, installations, and more. Artists and performers include Dana Yahalom, Michael Swaine, the FEMA art collective, Swap/Meet S.F., and Snow Angel with Micropixie. Sat., March 30, 7 p.m. free. 701 Mission, San Francisco, 978-2787, [www.ybca.org](http://www.ybca.org).

## NATURE

**Big Bunny's Spring Fling 2013:** Easter weekend special with wots and wots of wabbits. March 30-31, 11 a.m.-3 p.m., free with paid zoo admission, [www.sfbay.org/announcements/big-bunnys-spring-fling-2013](http://www.sfbay.org/announcements/big-bunnys-spring-fling-2013). San Francisco Zoo, 1 Zoo, San Francisco, 753-7080, [www.sfbay.org](http://www.sfbay.org).

**The Secret Life of Slugs and Snails: Life in the Very Slow Lane:** Author David George Gordon discusses his book about those curiously slimy garden visitors. Sat., March 30, 10:30 a.m., free, [www.sfbotanicalgardensociety.org](http://www.sfbotanicalgardensociety.org). San Francisco County Fair Building, 1199 Ninth St., San Francisco, 831-5500.

**Sleep With the Sharks:** A chance for kids ages 5-17 (accompanied by an adult) to sleep in the plexiglass tunnels underneath the aquarium tanks. Snacks and guided tours also included. Fri., March 29, 7:30 p.m., \$75. Aquarium of the Bay, Embarcadero, San Francisco, 623-5300, [www.aquariumofthebay.com](http://www.aquariumofthebay.com).

## PERFORMANCE ART

**Corpo Insurrecto 3.0: The Robo-Proletariat:** Guillermo Gomez-Peña, Erica Mot, and Roberto Sifuentes present a "bizarre experiment" addressing right-wing isolationism, economics, xenophobia, and organized crime. Sat., March 30, 8 p.m., \$15-\$20. Performance Art Institute, 75 Boardman Place, San Francisco, [www.theperformanceartinstitute.org](http://www.theperformanceartinstitute.org).

**The News:** Monthly series of queer performance art. First Tuesday of every month, \$5. SOMArts Cultural Center, 934 Brannan, San Francisco, 863-1414, [www.somarts.org](http://www.somarts.org).

**A Night of Utopian Gestures:** It's multimedia vs. the mainstream media at this free event featuring performance art, music, installations, and more. Artists and performers include Dana Yahalom, Michael Swaine, the FEMA art collective, Swap/Meet S.F., and Snow Angel with Micropixie. Sat., March 30, 7 p.m., free. Yerba Buena Center for the Arts, 701 Mission, San Francisco, 978-2787, [www.ybca.org](http://www.ybca.org).

## SEX & FETISH EVENTS

**Puss 'n' Boots II:** 16-artist group show of erotic art. Through April 20. Amelia Hyde Gallery, 5216th St., San Francisco, 990-2043, [www.ameliahyde.com](http://www.ameliahyde.com).

**The Art of Jacks:** X-rated paintings, sculpture, and photography celebrating 30 years of local male masturbation group the S.F. Jacks. Through March 31. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, [www.sexandculture.org](http://www.sexandculture.org).

**Ecosexual Film Fundraiser:** UCSC art professor Beth Stephens and feminist porn pioneer Annie Sprinkle host a fundraiser for their upcoming documentary, *Goodbye Gauley Mountain: An Ecosexual Love Story*, with a vegan Appalachian dinner, a slide show about ecosexuality, and a sneak preview of the film. Sat., March 30, 6 p.m., Sliding scale. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, [www.sexandculture.org](http://www.sexandculture.org).

**The Erotic Reading Circle:** Read your erotic writing pieces and get feedback from skilled sex writers. Fourth Wednesday of every month, 7:30 p.m., Donation, 902-2071. Center for Sex & Culture, 1349 Mission, San Francisco, [www.sexandculture.org](http://www.sexandculture.org).

**Humpday Happy Hour Workshop:** Good Vibrations presents recurring workshops on various sex themes. Wednesdays, 6:30 p.m., Free. Good Vibrations, 1620 Polk, San Francisco, 345-0400, [www.goodvibes.com/main.jhtml](http://www.goodvibes.com/main.jhtml).

**Sex in the City Tours:** Four-hour van tour providing a lively take on San Francisco's lascivious history. Fridays, 6:30 p.m., \$69, 510-915-1010, [www.sexinthecitytours.com](http://www.sexinthecitytours.com). Multiple San Francisco Locations, multiple addresses, San Francisco.

## THEATER

**Actors Reading Writers:** Popular local actors read modern and classic short stories. First Monday of every month, 7:30 p.m., free. Berkeley City Club, 2315 Durant, Berkeley, 510-848-7800, [www.berkeleyhistorichotel.com](http://www.berkeleyhistorichotel.com).

Benson, Jerry Orbach, and the aforementioned Ms. Lansbury, as well as the Oscar-winning music of Alan Menken and Howard Ashman, these screenings are hosted by Castro regulars Laurie Bushman and Sara Moore (who have hosted interactive screenings of *Grease*, *Mary Poppins*, and *The Sound of Music*). The events include vocal warm-ups, goody bags, and cosplay. The film itself has been outfitted with on-screen lyrics for those who have not already memorized the words to "Be Our Guest," "Gaston," and, of course, that one about the mermaid.

*Beauty and the Beast: The Sing-Along Edition* at 7 p.m. at the Castro Theatre, 429 Castro St. The show runs March 27-April 5. Admission \$10-\$15. Call 621-6120 or visit [castrotheatre.com](http://castrotheatre.com).

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MON 4/1

▼ FILM

## ROCKY HORROR DISNEY SHOW

So, you want to be Angela Lansbury. In fact, you've always wanted to be Angela Lansbury — and who doesn't share this modest yet unattainable dream? Hundreds of Lansbury wannabes (and their children) will be packing the Castro Theatre this week for Disney's *Beauty and the Beast: The Sing-Along Edition*. This is the movie that revived Disney's tradition of excellence in animation, became the first animated film to be nominated for the Best Picture Oscar, and spawned a musical that ran for 13 years on Broadway. Featuring the voices of Paige O'Hara, Robby



TUE 4/2

▼ LIT

## READING AHEAD

Ending its season of Lone Mountain Readings with a bang, the University of San Francisco presents two nights of writers who've traveled for the privilege at the **Emerging Writers Festival**. But "emerging" is misleading: Together the five have already claimed finalist status for the National Book Critics Circle Award, the Los Angeles Times Book Prize, and the Commonwealth Writers Prize, and have won the the Flannery O'Connor Award for Short Fiction, the Whiting Writer's Award, and an NEA Creative Writing Fellowship, among others. Brooklyn Poet Laureate Tina Chang joins Marion James (Minnesota) and essayist/monologist Elena Passarello (Oregon) on Tuesday night, while novelist Dana Johnson (Los Angeles) and poet Shane McCrae (Iowa) read on Wednesday. Best of all? These are writers of poetry, fiction, and essay — a cross-genre collection of new leaders in contemporary American writing.

The Emerging Writers Festival starts at 7:30 p.m. on Tue., April 2, and 7:45 p.m. on Wed., April 3, both nights in the Maraschi Room of Fromm Hall on USF's lower campus, 2130 Fulton Street, S.F. Free; call 422-5555 or visit [usfca.edu/artsci/writ/news\\_events/](http://usfca.edu/artsci/writ/news_events/).

EVAN KARP

**Assistance:** This comedy chronicles the lives of six young assistants whose lives are an endless series of humiliations at the hands of their boss. Thursdays-Saturdays, 8 p.m. Continues through March 30, \$25. NOHspace, 2840 Mariposa, San Francisco, [www.theatreofyugen.org](http://www.theatreofyugen.org).

**Beach Blanket Babylon:** Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, \$25-\$130, [beachblanketbabylon.com](http://beachblanketbabylon.com). Club Fugazi, 678 Green, San Francisco, 421-4222, [www.beachblanketbabylon.com](http://www.beachblanketbabylon.com).

**Behind the Curtain:** No Nude Men Productions' three-night theatrical mini-festival featuring dramatic readings of Meghan O'Connor's *In the Wings* (Thursday), Marissa Skudlarek's *The Rose of Youth* (Friday), and Stuart Bousel's *Pastorella* (Saturday). March 28-30, 8 p.m., \$10. Exit Theatre, 156 Eddy, San Francisco, 673-3847, [www.theexit.org](http://www.theexit.org).

**The Bus:** Two gay teenagers share a secret love in a small town with a big religious presence. Wednesdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through April 28, [www.nctcsf.org/press\\_room/the\\_bus.htm](http://www.nctcsf.org/press_room/the_bus.htm). New Conservatory Theatre Center, 25 Van Ness, San Francisco, 861-8972, [www.nctcsf.org](http://www.nctcsf.org).

**Ca C'est L'Amour:** Actress and singer Kike Adedeji workshops her new cabaret show. Part of Friday Happy Hour. Thursdays, Fridays. Continues through March 29, free, [www.themarsh.org/happy\\_hour.html](http://www.themarsh.org/happy_hour.html). The Marsh Berkeley, 2120 Allston, Berkeley, 510-704-8291, [www.themarsh.org](http://www.themarsh.org).

**The Chairs:** The Cutting Ball Theater applies its experimental touch to Eugene Ionesco's darkly absurdist farce about an elderly couple who play private games and tell half-remembered stories in an abandoned seaside building. Thursdays-Sundays. Continues through April 7, \$20-\$45, [www.cuttingball.com](http://www.cuttingball.com). Exit Theatre on Taylor, 277 Taylor, San Francisco, 673-3847, [www.sfrringe.org](http://www.sfrringe.org).

**The Couch:** 3Girls Theatre presents an all-new revival of Lynne Kaufman's acclaimed *The Couch*, plus three short plays by Suze Allen: *Dry Rot*, *The Way Around*, and *Bloodline*. Thu., March 28, 8 p.m.; Fri., March 29, 8 p.m.; Sat., March 30, 8 p.m.; Sun., March 31, 4 p.m.; Fri., April 5, 8 p.m.; Sat., April 6, 8 p.m.; Sun., April 7, 2 p.m., \$30. Tides Theatre, 533 Sutter St., San Francisco, 399-1322, [www.tidestheatre.org](http://www.tidestheatre.org).

**Eurydice:** The Greek myth of Orpheus — as written by the playwright Sarah Ruhl and told through the eyes of Eurydice — becomes a meditation on the fragility of love. Thursdays-Saturdays, 8 p.m.; Sundays, 7 p.m. Continues through April 14, \$25-\$30. The Custom Made Theatre Co., 1620 Gough St., San Francisco, 798-2682, [www.custommade.org](http://www.custommade.org).

**Fallaci:** A fictional play about the last days of journalist Oriana Fallaci. Written by Pulitzer Prize-winner Lawrence Wright. Tuesdays-Sundays. Continues through April 21, \$29-\$89. Berkeley Repertory Theatre, 2025 Addison St., Berkeley, 510-647-2949, [www.berkeleyrep.org](http://www.berkeleyrep.org).

**Foodies! The Musical:** A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., \$34, [www.foodiesthemusical.com](http://www.foodiesthemusical.com). Shelton Theater, 533 Sutter, San Francisco, 433-3040, [www.sheltontheater.com](http://www.sheltontheater.com).

**God of Carnage:** Two upper-middle-class Brooklyn couples meet to discuss an incident of playground violence between their sons. Directed by Catherine Castellanos. Thursdays-Saturdays, 8 p.m. Continues through March 30, \$38. Shelton Theater, 533 Sutter, San Francisco, 433-3040, [www.sheltontheater.com](http://www.sheltontheater.com).

**The Happy Ones:** Jonathan Moscone directs Julie Marie Myatt's drama about life and loss in 1970s Orange County. Wednesdays-Saturdays, 8 p.m.; Sundays, 2:30 p.m.; Tuesdays. Continues through April 21, \$20-\$60. Magic Theatre, Fort Mason, Bldg. D, Marina & Buchanan, San Francisco, 441-8822, [www.magic-theatre.org](http://www.magic-theatre.org).

**Hedwig and the Angry Inch:** The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natoma, San Francisco, 776-1747, [www.boxcartheatre.org](http://www.boxcartheatre.org).

**Jersey Boys:** The story of how four blue-collar kids became one of the greatest successes in pop music history (The Four Seasons). Wednesdays, Saturdays, Sundays, 2 p.m.; Tuesdays-Saturdays, 8 p.m. Continues through April 28, \$60-\$210. Curran Theatre, 445 Geary, San Francisco, 551-2000, [www.shnsf.com](http://www.shnsf.com).

**Just One More Game:** Is love a game? Marjorie and Kent bet more than their virtual lives in this romantic comedy by San Francisco playwright Dan Wilson. Thursdays-Saturdays, 8 p.m. Continues through March 30, \$25. Exit Theatre, 156 Eddy, San Francisco, 673-3847, [www.theexit.org](http://www.theexit.org).

**A Kind of Sad Love Story:** Two separate casts perform subtly different versions of Jeffrey Lo's bittersweet indie romantic comedy. Thursdays, Fridays, 8 p.m.; Saturdays, 3:30 & 8 p.m. Continues through April 6, \$10-\$20, [sadlovestory.bpt.me](http://sadlovestory.bpt.me). Bindlestiff Studio, 185 6th St., San Francisco, 255-0440, [www.bindlestiffstudio.org](http://www.bindlestiffstudio.org).

**Momazing:** Vanessa Lee Khaleel's solo show about the perils and payoffs of growing up. Directed by Martha Rynberg. Thu., March 28, 7:30 p.m.; Thu., April 4, 7:30 p.m., \$15-\$20, [www.vanessakhaleel.com](http://www.vanessakhaleel.com). Stage Werx 446, 446 Valencia St, San Francisco, [www.stagewerx.org](http://www.stagewerx.org).

**Monday Night Marsh:** Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, \$7. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, [www.themarsh.org](http://www.themarsh.org).

**Pilgrimage: Why I'm Not an Indian:** Elaine Magree's intensely personal solo show about her mixed heritage and troubled ancestral past. Fridays, Saturdays. Continues through April 13, \$15-\$25, [www.elainemagree.com](http://www.elainemagree.com). Exit Theatre, 156 Eddy, San Francisco, 673-3847, [www.theexit.org](http://www.theexit.org).

**The Real Americans:** Dan Hoyle spent 100 days traveling through small-town America in search of a way to bridge America's urban/rural divide. Fridays, 8 p.m.; Saturdays, 5 p.m. Continues through April 6, \$25-\$35. The Marsh Berkeley, 2120 Allston, Berkeley, 510-704-8291, [www.themarsh.org](http://www.themarsh.org).

**Reasons to Be Pretty:** Neil LaBute's Tony Award-nominated play about American superficiality and the emotional damage it causes. Starting April 2, Tuesdays-Fridays, 7 p.m.; Saturdays, 3 & 8 p.m.; Sun., April 14, 2 p.m. Continues through April 30. SF Playhouse, 450 Post St., San Francisco, 677-9596, [www.sfpplayhouse.org](http://www.sfpplayhouse.org).

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**The Resurrection of SHE:** Multidisciplinary, interactive, politically charged solo performance by Rhodessa Jones in celebration of National Women's History Month. Starting March 28, Thursdays-Sundays. Continues through April 7, \$10-\$50. Brava Theater Center, 2781 24th St., San Francisco, 641-7657, [www.brava.org](http://www.brava.org).

**Sean Dorsey Dance: The Secret History of Love:** A combination of storytelling and dance reveals how the LGBT underground managed to survive despite violent mainstream oppression. March 28-31, 8 p.m.; March 30-31, 4 p.m., \$15-\$25, [www.seandorseydance.com](http://www.seandorseydance.com). Dance Mission Theater, 3316 24th St., San Francisco, 273-4633, [www.dancemission.com](http://www.dancemission.com).

**Secret Improv Society:** Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, San Francisco, 433-3040, [www.sheltontheater.com](http://www.sheltontheater.com).

**Sex and the City:** Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, [www.trannysnack.com](http://www.trannysnack.com). 1772 Market Street, 1772 Market St., San Francisco, 371-9705, <https://www.facebook.com/1760MarketStreet>.

Mr. &amp; Mrs., 2012



Amy Feldman

WED 4/3

▼ ART

## NEW WESTERN VISTAS

To see **Amy Feldman's** new art is to be immersed in a world of seemingly primitive letters. Imperfect triangles dance in rhythm on one large canvas, while another features a tunnel of cavernous squares, and another has two stretched-out M's atop one another. Feldman's art is both fun and purposeful — a kind of Rorschach test for those who like to be seduced and challenged by art in small galleries. The thing is, Feldman's art is anything but small. At Gregory Lind Gallery, which is hosting Feldman's work through April 20, the biggest canvases

**S.F. Theater Pub: The Taming of the Shrew:** Shakespeare gets intimate. Wed., March 27, 8 p.m., free, [sftheaterpub.wordpress.com](http://sftheaterpub.wordpress.com). Cafe Royale, 800 Post, San Francisco, 441-4099, [www.caferoyale-sf.com](http://www.caferoyale-sf.com).

**Solo Sundays:** A monthly showcase of solo performances. Last Sunday of every month, 7 p.m., \$12. Stage Werx 446, 446 Valencia St, San Francisco, [www.stagewerx.org](http://www.stagewerx.org).

**Tinsel Tarts in a Hot Coma: The Next Cockettes Musical:** Revival of the 1971 drag musical extravaganza. Starting March 29, Thursdays-Saturdays, 8 p.m. Continues through June 1, \$30-\$35. The Hypnodrome, 575 10th St., San Francisco, 377-4202, [www.thrillpeddlers.com](http://www.thrillpeddlers.com).

**The Voice: One Man's Journey Into Sex Addiction and Recovery:** David Kleinberg's self-explanatory solo theater piece. Fridays, Saturdays. Continues through April 6, \$10. Stage Werx 446, 446 Valencia St, San Francisco, [www.stagewerx.org](http://www.stagewerx.org).

**The Waiting Period:** A solo show by Brian Copeland about the waiting period after purchasing a gun. Fri., March 29, 8 p.m.; Sat., March 30, 5 p.m., \$25-\$35. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, [www.themarsh.org](http://www.themarsh.org).

stretch to almost 7 feet. Up close, many have noticeable drips, which accentuate the sense that these works are raw and intimate: The triangles in Feldman's new works were inspired by the corner of her dining-room table. Based in Brooklyn, Feldman is already known to the East Coast art establishment. "Raw Graces" is Feldman's debut solo exhibit on the West Coast — a chance to see an artist who once said she wants viewers to "have a genuine sensory experience when looking at my work, as I am completely indulgent yet totally sincere in my pursuit of painting." Frank and silly. That's Amy Feldman.

"Amy Feldman: Raw Graces" runs through April 20 at Gregory Lind Gallery, 49 Geary, S.F. Free; 296-9661 or [gregorylindgallery.com](http://gregorylindgallery.com). JONATHAN CURIEL



# The Heartbreak of Regularness

Playwright Neil LaBute spreads the pain around.

BY LILY JANIAK



Lauren English

**R**easons to Be Pretty, which opens this weekend at San Francisco Playhouse, is written by a man and follows a male character, yet its subject is womanhood, at least as our society defines it: how a woman's beauty is perceived, and the consequences of that perception.

Playwright Neil LaBute has made a name for himself in the past 15 years with latter-day morality plays like *In the Company of Men* and *The Mercy Seat* that expose characters', particularly male characters', worst sides. But *Reasons to Be Pretty*, which was written in 2008 and earned LaBute his first Broadway production and Tony nomination, was taken by some critics as a sign that LaBute was going soft. The male characters don't do things like abuse a deaf woman, as some of his other characters did; instead Kent (Patrick Russell) just cheats (that's all!) on his wife, Carly (Jennifer Stuckert), and Greg (Craig Marker) fails to properly extol the attractiveness of Steph (Lauren English), his girlfriend of many years.

Yet though LaBute's work is sometimes maligned as misogynistic, he hints, through Greg, that his male characters are just as poorly served by female standards of beauty

**Lauren English tries to get at the problems of beauty through the play and a related photography exhibit.**

as women are: "We keep buying the swimsuit issue and the, you know, bikini posters and I guess that is just how it happens, how we get past our teenage years, imagining that women like that'll find us attractive and that gives us just enough hope and desire to stagger through high school until we can get out there and take up all the, like, shit jobs that the smart guys don't want."

Greg isn't usually so good at talking, though. The play opens in the middle of one of contemporary drama's bitchiest verbal blitzes, all because Greg called Steph "regular"-looking behind her back. English initially struggled with this scene. "It's a lot easier for me to identify with Greg for 75% of the play," she says. LaBute "doesn't explain why Steph reacts so strongly," why it "triggers a deep unworthiness for Steph."

For director Susi Damilano, the reaction doesn't need much context. "I think [women] are this ferocious," she says, and she appreciates that LaBute dares to portray a woman at her worst; many, though not all, of LaBute's previous female characters have been virtuous victims.

In a recent phone interview, LaBute defended Greg. "He never says anything disparaging about her looks," he says from New York. For him, Greg's remark is more about "how familiar somebody can become to another person, and how we can never say the right thing." **>>p24**



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## The Heartbreak of Regularness

from p23

Part of that comes from the characters' class. "The original title of the play was *The Way We Get By*," LaBute says. "That spoke to the fact that these people spend their time in the shadows; they work the third shift in a factory. They deal with problems like arguments when they're very tired."

As a result, characters don't have rosy dreams about true love. "I don't think Steph and Greg were necessarily destined to be together," LaBute continues. "Maybe they shouldn't be dating. They had to really work at it. They had a relationship that was in trouble, so when she heard something about how she looked, on top of everything else, that was the catalyst to break up. But something else could have broken them up as well."

The catalyst to break up is also a catalyst for Greg to grow up, and as the play progresses, his perspective anchors it. For English, because the play explores an issue that inspires such strong feelings in women, the production also requires a female perspective. "If we're going to bring this play to you," she says, "I felt obligated to say, 'Hey women of the Bay Area, what do you think?'"

**"THESE PEOPLE WORK THE  
THIRD SHIFT IN A FACTORY.  
THEY DEAL WITH PROBLEMS  
LIKE RELATIONSHIPS WHEN  
THEY'RE VERY TIRED."**

— NEIL LABUTE

English and writer Karen Macklin, both locally based, devised a companion project for the play that involves 10 Bay Area women whose ages range from 16 to 75. Macklin interviewed the women about their relationships to beauty, while English, who's also a photographer, took pictures of the women looking "regular" and "pretty," which each woman could define however she wished. These photographs, paired with excerpts from the interviews, will be displayed in the theater's lobby.

English says that her subjects, in one important way, aren't that different from Steph. "The only thing that's been consistent is protectiveness over 'regularness,'" she says. Subjects asked if she was trying to make them look unattractive. "I totally identify with that," says English. She's considering playing her part without any makeup on, just a washed face. "No one's ever seen me like that," she says.

As for the future of the project, English hopes it will take on a dramatic life of its own. "Ultimately, this is the beginning of a play," she says. She's not alone in seeing another act in *Reasons to Be Pretty*. In New York, LaBute is about to open a sequel, *Reasons to be Happy*, which will feature the same four characters three years later. LaBute says it's not centered on female beauty, but it does continue Greg's coming-of-age story. And, true to LaBute form, "It opens with another shouting match."

**Reasons to Be Pretty**

Through May 11 at San Francisco Playhouse, 451 Post St., S.F. \$30-\$70; 677-9596 or [sfplayhouse.org](http://sfplayhouse.org)



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▼ Film

**The Silence**

*Not rated. Opens Friday at the Opera Plaza.*

Is there any more ominous cinematic portent of doom than a carnival? Especially a carnival with a big scary clown head? First-time director Baran bo Odar knows full well there isn't, and uses one to great effect in his intriguing (and frequently icky) German-language crime film, *The Silence*. Dividing its time between police procedural and examination of grief, the film follows several characters affected by the killings of two young girls 23 years apart, including the pedophiles who committed the original murder, the families of the victims, and the police investigating the crimes, particularly the recently widowed David (Sebastian Blomberg). The cinematography is frequently lovely in a dank-and-depressing kind of way — especially given the tendency of the characters to mope in orange-curtained rooms — but the real bravura move is a nearly six-minute tracking shot involving no CGI and no trickery, just actors having to hit their marks while delivering rather intense dialogue, and it all works. Though not particularly violent, *The Silence* is gripping, and it skirts the edge of nihilism in its consideration of how even as technology evolves — from 8mm film to DVDs and laptops over the decades — those wondrous new devices can be used for the same old horrors. **SHERILYN CONNELLY**

**From Up on Poppy Hill**

*Rated PG. Opens Friday at the Embarcadero.*

Nostalgic beauty rules this latest from the gentle animation juggernaut Studio Ghibli, in which Japan's children of World War II come of age and come to terms with their country's past. The plot is a sweet and simple high school love story; the setting is a nation readying for the 1964 Olympics and eager for acclimation in the modern world. With her mother studying abroad, self-starter Umi (voiced in English by Sarah Bolger) helps run her family's seaside boarding house, daily raising a pair of semaphore flags in memory of her father, a ship captain lost in the Korean War. Sparks delicately fly when brash classmate Shun (voiced by Anton Yelchin) writes a poem about Umi's flags for the

**Clowns aren't even the scariest things about *The Silence* (with Sebastian Blomberg).**

school paper, which he publishes from a charmingly dilapidated clubhouse dedicated to extracurriculars — including a fierce student debate about whether to preserve the building or demolish it. As live-action, director Goro Miyazaki's tale (from a graphic novel by Chizuru Takahashi and Tetsuro Sayama) would seem too slight, its past-becomes-future theme too obvious. Given the Ghibli touch, however, it's gloriously light — long on reflective sincerity and tastefully moderated melodrama, short on all the panicked solicitation of kids' attentions common to American animated films. Among the lovingly detailed, light-dappled landscapes and finishing postproduction touches via Skywalker Sound, other voices come through clearly, too, including those of Gillian Anderson, Beau Bridges, Christina Hendricks, and Chris Noth. **JONATHAN KIEFER**

**Wrong**

*Not rated. Opens Friday at the Roxie.*

Aburdism in feature-length films typically only works if there's a character for the audience to identify with, and the protagonist in Quentin Duplex's *Wrong* doesn't quite qualify. Dolph (Jack Plotnick) wakes up one morning to find his dog Paul is missing, and Dolph's passive search for Paul leads him into a dog-fostering cult led by a charismatic psychic (William Fichtner). But the film's title seems to be short for *What's Wrong With This Picture?*, as the story is not as important as all the wacky little details, such as clocks changing from 7:59 to 7:60, or the fire sprinklers constantly running in the office Dolph goes to every day even though he's long since been canned. And that's the problem: Sometimes Dolph acknowledges the weirdness around him, and sometimes he's just another off-kilter character. The lack of internal consistency makes it hard to care about him. *Eastbound and Down*'s Steve Little shows up as pet detective Ronnie, and while we don't care much about him, either, Little is always entertaining. *Wrong* feels like a low-key companion to Don Coscarelli's recent *John Dies at the End*, and like that far-more-successful film, it also features white men adopting Chinese names for no good reason. Hopefully that's not a new indie movie trend, because, really, it's just not right. **s.c.**

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Film

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OPENING

**Mental** Australian director PJ Hogan's *Mental* is a muddled but well-meaning comedy, though exactly what it means to do is not entirely clear. De-stigmatizing mental illness, probably? It's upfront about its love for *The Sound of Music*, opening with the matriarch of the Moomchore family (and admitted Von Trapp wannabe), Shirley (Rebecca Gibney), spinning and singing the oft-referenced film's title song in her yard, much to the mortification of her five daughters. When Shirley is committed, absentee patriarch Barry Moomchore (Antony LaPaglia, getting to use his native Australian accent) randomly picks up a fashionable-looking drifter named Shaz (Toni Collette) to act as an impromptu governess to the girls, all of whom are afraid that they too are mental. Shaz is a free spirit (who carries around a copy of the *DSM-III*, as free spirits will), the girls are lonely and regimented, and if you suspect that they may all have something to teach each

other — and, hey, maybe it's the "normal" people who are really the crazy ones! — then you've seen movies other than *The Sound of Music* before. *Mental* relies a little too heavily on coincidence to move the plot, particularly regarding Liev Schreiber's Steve Irwin-type character, and the ending feels like a cop-out, even by the standards of obligatory happy endings. (S.C.)

**Starbuck** Not to suggest a *Moby Dick* spinoff, nor a Kara Thrace-intensive *Battlestar Galactica* prequel, nor some sort of coffee-mermaid-monster epic, the title of Ken Scott's French Canadian crowd-pleaser likens its protagonist to a Holstein bull famous for his widely disseminated semen. This improbably agreeable comedy is done in the approximate taste of Reagan-era Hollywood, complete with falsely modest patriarchal condescension, but very helpfully filtered through a sweetly scruffy Montreal ethos. Also born of the '80s are the more than 100 children sired by our hero, a one-time sperm-donation pro who's now a hapless 40-something bachelor and big-hearted lug played by Patrick Huard. Just as his ex-lover (Julie LeBreton) tells him she's pregnant, all those previous kids file a class-action suit to find out who he is. Stepping up to dadhood starts with peeking into their lives and pretending to be a guardian angel. From there it only gets more preposterous, but in creatively various ways. Scott's narrative discretion and well-played bits of shtick somehow sustain his silly fantasy of expansively functional family, and the whole thing goes down more easily than it has any right to. (J.K.)

ONGOING

**Admission** Future sociologists researching early 21st-century cultural anxieties surrounding adoption and surrogacy will probably find a lot to work with in Tina Fey's oeuvre, particularly the 2008 feature *Baby Mama* and the final season of *30 Rock*, and now in director Paul Weitz's *Admission*. Fey portrays a child-phobic Princeton admissions officer who faces a crisis of conscience when a handsome "alternative school" teacher (Paul Rudd) reveals that one of his brightest students (Nat Wolff), who wants to go to Princeton, may well be the child Fey gave up for adoption years earlier. Fey isn't the only one on familiar ground, thematic or otherwise; Rudd is also playing his stock role, and while neither he nor Fey can help but be charming, they're not especially compelling, either. Mostly, they just make us wish they were in a better, funnier movie — heck, the most exciting thing connected to *Admission* may be seeing Paul Rudd making the promotional rounds with long hair and a handlebar moustache for the currently shooting *Anchorman* sequel. (Fingers crossed for a Fey cameo!) *Admission* does have more voting-based intrigue than any movie since *Lincoln*, if you're into that sort of thing, as well as the great Wallace Shawn and Lily Tomlin collecting paychecks. But they all deserve better. (S.C.)

**A Fierce Green Fire** A *Fierce Green Fire* traces the evolution of environmentalism from the early conservationist movement up through the modern climate change controversy. There's a fair amount of preaching to the choir and recitation of familiar factoids, but the movie justifies its existence when it retells the all-but-forgotten Love Canal pollution debacle of the 1970s, a subject which deserves its own film. Also to its credit, the movie doesn't shy away from the infighting that seems to constantly derail the movements, be it the Sierra Club or Greenpeace. A *Fierce Green Fire* shows environmentalists as flawed and often deeply hubristic people who aren't above spray-painting a seal pup as a means to an end — especially if that end is to save the planet. (S.C.)

**Beyond the Hills** As girls, Voichita (Cosmina Stratan) and Alina (Cristina Flutur) grew up at the same orphanage. Now they're in their twenties, and after years apart, Alina visits the secluded monastery where Voichita has become a nun. Alina's faith is in her friend's love; Voichita suggests God's instead. They seem determined to rescue each other. Even viewers unfamiliar with the earlier work of Romanian director Cristian Mungiu will detect a tragic bearing here. Voichita's fellow nuns don't take well to Alina's disruptive influence. With approval from their strict and stubborn priest (Valeriu

Andriuta), they read her emotional outbursts as signs of possession, and soon enough Voichita sees her friend bound and gagged and chained to a cross. "We're not the ones harming her," one nun says. Mungiu seems to want more than just an allegory of self-incriminating religiosity. (The film derives from actual events, as detailed in two journalistic books by Tatiana Niculescu Bran.) With formal finesse, particularly in the opening and closing shots, he keeps just enough distance to maintain a subjective yet internally conflicted point of view. (J.K.)

**Ginger & Rosa** Still best known for casting Tilda Swinton as a sex-shifting 400-year-old nobleman in the 1992 movie of Virginia Woolf's novel *Orlando*, the British writer-director Sally Potter tends toward earnest experimentalism. Who'd have thought she'd make a straightforward coming-of-age period drama? *Ginger & Rosa* doesn't skimp on Potter's open-hearted sincerity, but as a simple romanticized recollection of London in the early 1960s, it seems narratively unchallenging. The eponymous teenagers, born at the same time as the atomic bomb, find their friendship tested by a Cold War adolescence, with parent troubles mounting and life paths diverging into prayers and protests. Rosa is played by Jane Campion's daughter, Alice Englert, who supplies a distinctly youthful art-house-lady cred, but the movie's emotional power comes from a great and vigorous central performance by Elle Fanning as Ginger. After clashing with her ruefully domesticated mom (Christina Hendricks) and bohemian narcissist dad (Allesandro Nivola), she takes up with a supportive gay couple (Timothy Spall and Oliver Platt) and their American writer friend (Annette Bening), only to endure a falling-out with Rosa. Potter's shabby-chic aesthetic seems sometimes more eloquent than her dialogue, but Fanning is as obviously an inspiration to Potter as she was to Sofia Coppola in *Somewhere*, and very much at home in this heady atmosphere of Brubeck and turtlenecks and pre-adult tribulations. (J.K.)

**The Incredible Burt Wonderstone** The degree to which contemporary mainstream comedies adhere to a Joseph Campbell storytelling model is interesting and exasperating — yes, the Hero's Journey is a natural way to tell a story, but individual comedies these days are pounding out the *Star Wars* narrative tempo with all the redundancy of generic nightclub beats. Sooner or later, a protagonist finds an old, wise teacher figure who restores his sense of childlike wonder (or whatever), and then dies (or whatever). *The Incredible Burt Wonderstone* amiably imposes onto this familiar template a story of rival Las Vegas magicians, and the film's Yoda is 1960's-era illusionist Rance Holloway (Alan Arkin). He's the childhood hero of the performing duo of Burt Wonderstone (Steve Carell) and Anton Marvelton (Steve Buscemi). When the two fall out, Burt, now working as a weddings-and-bat-mitzvahs-grade freelancer, finds Holloway consigned to a nursing home for retired Vegas entertainers. Former headliners, Wonderstone and Marvelton have been supplanted by dreadful "street magician" Steve Gray (Jim Carrey), derived from the David Blaine model. Carrey fails, despite affecting a broad caricature, to be even remotely as objectionable or revolting as the actual David Blaine. Which is totally OK — Ben Stiller couldn't quite get there on *Arrested Development*, either. As Master of Ceremonies Hammer said so long ago, "Can't touch this," where "this" is the somehow heraldic awfulness of David Blaine. In accordance with the sine-wave trajectory of mythic tales, Wonderstone's descent from the heights of a Bally's penthouse to a motel on the strip can only be reversed through a journey of self-discovery that takes him back to the wonder he felt as a child. Etcetera. Interesting fact: Apparently, if you agree to shoot a film in Las Vegas, the Nevada Film Office not only offers tax breaks — they will also blow up a hotel for the cameras! (C.P.)

**K-11** The nicest thing to say about this first feature from Jules Stewart, formerly a script supervisor, is that it contains no noticeable continuity errors. As for the story itself, and the direction thereof... er, um, did you know that Jules Stewart, in addition to being a veteran script supervisor, is also Kristen Stewart's mom? Maybe we should talk about that? Hm. Nothing to say there either, really. So, fine: The movie is a jailhouse pulp thriller, or maybe a comedy, with evident aspirations to cult status

but no inspiration or discipline. Goran Visnjic plays a party-happy record producer who for some reason finds himself incarcerated in a forlorn LGBT cellblock. Other inmates include a delicate creature called Butterfly (Portia Doubleday, seeming freshly poached from some very ambitious high-school Shakespeare production); her hulking rapist, Detroit (Tommy "Tiny" Lister); and, the queen of the block, a transsexual very misleadingly known as Mousey (Kate del Castillo). The presiding closeted corrupt cop is played by D.B. Sweeney as a petty, evil brat with hair like Hitler's. Much kitsch and boilerplate conflict ensues; less in the way of reasons to keep watching. All the energy that went into *K-11*'s over-calculated camp might better have been channeled into picking a tone, or a plot, or developing at least one character to the point of interest. Visnjic treats his material sincerely, but the tradeoff to not seeming above it is not seeming above it. (J.K.)

**On the Road** Director Walter Salles' adaptation of Jack Kerouac's *On the Road* has ruffled feathers from the moment it was announced, both for daring to film the venerated novel and for casting *Twilight*'s Kristen Stewart. But this movie version of *On the Road* does exist, following the adventures of Sal Paradise (Sam Riley) and Dean Moriarty (Garrett Hedlund, last seen being not quite right in *Tron: Legacy*) as they bounce around North America in the late 1940s. While the movie is largely faithful to the structure of the book, and shows things an earlier adaptation probably couldn't have, it also hedges its bets by cleaning up the dialogue — after all, protagonists can't use words like "colored" or "Negro" or "fag" in a 2013 movie, even if they're in the source material and not using them is anachronistic. The only real pleasure of the meandering *On the Road* is the bevy of cameos, though Viggo Mortensen's version of William S. Burroughs is far less entertaining than his recent take on Sigmund Freud in David Cronenberg's *A Dangerous Method*, nor does he touch Peter Weller's portrayal of Burroughs in Cronenberg's *Naked Lunch*. Now, that's how you adapt a Beat novel. (S.C.)

**Reincarnated** Having been a gangbanger and a rapper and America's most lovable pimp, the artist formerly known as Snoop Dogg and Snoop Doggy Dogg and Calvin Broadus Jr. recently sought a higher calling. Given pre-existing ganja love and a history of overcoming personal obstacles, it seemed perfectly reasonable that his quest should take him to Jamaica, where name-changes continued apace. Before being officially re-baptized as "Berhane," which means "light," during a Rastafari fire ceremony, our spiff-wielding spirit pilgrim met Bunny Wailer, who called him "Snoop Lion." Otherwise, he smoked, soaked up Rasta culture, smoked, embraced positivity, smoked, and made a reggae record. Now here's *Reincarnated*, a high-minded making-of. *Vice* magazine editor Andy Capper's documentary lacks organizational precision, but makes up for it with sincere curiosity, apparently very much modeled on its subject's example. Snoop knew people back home would think his trip a gimmick; what makes it a genuine odyssey is that his humility doesn't just come across like megalomania in disguise. In retrospect, his winding path from Long Beach to Trench Town seems practically pre-ordained. This isn't quite Malcolm-goes-to-Mecca stuff (although Louis Farrakhan is briefly on hand to suggest it is), but to see how the star of "Murder Was The Case" evolved to "No Guns Allowed" is disarming in more ways than one. (J.K.)

**Somebody Up There Likes Me** To promote his 1958 B-movie, *Macabre*, director William Castle offered audience members fake life insurance policies, and he also hired (fake) nurses to hang out in the lobby to look ominous — the gimmick being that his film might scare you to death. Nowadays, indie film directors like Bob Byington could take a page from Castle's showmanship playbook and insure people against Death By Quirk — particularly since while Castle's *Macabre* was not actually scary, Byington's *Somebody Up There Likes Me* really is dangerously quirky. Following emo-haired Max (Keith Poulson) through decades of self-absorption and bad relationship choices, there's not much else to *Somebody Up There Likes Me* other than quirkiness, and the movie stretches 20 minutes of story out to a still-overlong 75 minutes. Many indie-quirk guideposts are present, including but not limited to jaunty music (by a member of Vampire Weekend,

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naturally), gratuitous animation, equally gratuitous full-front female nudity — for such a twee film, it fails the Bechdel Test in a big way — and a mysterious glowing briefcase, because: *Pulp Fiction*. (Pity it's not the equally glowy briefcase of 1955's *Kiss Me Deadly*!) The one thing *Somebody Up There Likes Me* gets right, especially after under-using Kevin Corrigan, is offering up plenty of Nick Offerman. But even he can't compensate for the lethal levels of quirk. (S.C.)

**Spring Breakers** This candy-colored fever dream of id-driven nihilism? You brought this on yourselves, America. Or so Harmony Korine's *Spring Breakers* seems to say, with something like the old-fashioned pseudo-satirical wink of Oliver Stone's *Natural Born Killers*. This is better, though, more specific, and possibly an essay on just how deeply Disney warps its kids (and by extension, ours). Pity those who've matriculated from *High School Musical*: Last year Zac Efron got himself pissed on by a boffo Nicole Kidman in *The Paperboy*, and now here's Vanessa Hudgens in bed with corn-rowed wigga-Gatsby James Franco — the same man who's also currently the wizard of Disney's Oz —

forcing him to fellate his own guns. (Whereupon he says he's in love.) At least fellow Disney kid Selena Gomez's character has bailed by now, neither digging this scene nor appreciating that her gal-pals used armed robbery to subsidize their Floridian tits-and-beer-bongs adventure. Credit Korine for spotting some obsessive pathology at play not just in America's maniculated youth culture but also in our trash-movie love (his last film was, after all, *Trash Humpers*); whatever exploitation occurs in *Spring Breakers* also is a sort of audit, and his instinct to decorate Franco's customary shit-eating grin with a gleaming grill seems like both a prank and a lucid insight. Cinematographer Benoît Debie dapples the proceedings with the same DayGlo doom he brought to *Enter the Void*. Music by Cliff Martinez and Skrillex lends the queasy rapture of a gone-wrong EDM trance. Editor Douglas Crise imparts an eerily loopy structure. In sum, it's *Girls Gone Wild* as a neon Bosch painting. (J.K.)

**Stoker** The Tuesday Addams-ish India Stoker (Mia Wasikowska) owns a large collection of saddle shoes, plays baroque classical piano, and dislikes being touched by other people. Also, her senses

are heightened, the film emphasizing the acuity of her vision and hearing with some alarming, high-dynamic postproduction effects. On the day of her father's funeral, she meets her dad's estranged brother for the first time, Charlie Stoker (Matthew Goode), who has a lifetime subscription to *Creepy Uncle* magazine. India's emotionally unstable mom (Nicole Kidman) is all swoony over Charlie's resemblance to her dead husband in his younger years, and India's pretty sure her uncle is hiding something. Director Chan-wook Park assembles a narrative collage, jumping back and forth in the story's chronology to hide the various agendas of his characters, and embroiders the film's first half with lots of decorative, Gothic question marks. Yes, of course Charlie is keeping secrets, but India is the biggest mystery — at first crept up by Uncle Too-Much-Eye-Contact, before the classical tune of infatuation starts up again. (C.P.)

**Upside Down** Fresh from *Cloud Atlas*, nonthreatening young nouveau-matinee-idol Jim Sturgess leaps straight into yet another lumpy, draggy, poorly written science-fiction romance thing. This one's a story of forbidden love between the class-stratified peoples of two adjacent planets with opposite gravities and only a single sinister corporate office tower connecting them. Obviously Sturgess' love interest must be played by Kirsten Dunst, movie-proven doyenne of upside-down kissing. Together they're totes adorbs, but what a clunky, cloying mess the story is. Writer-director Juan Solanas hails from Argentina originally, and his whole film seems like one big loss in translation. Maybe some attempt at compensation is why the actors, including Timothy Spall in an awkward and unnatural supporting role, overinflate themselves with goodwill. As accidental camp, at least, *Upside Down* is not without potential: One plot point involves face-lift cream made with an old family recipe for gravity neutralization; another hinges on the hero unwittingly pissing on the ceiling. The climactic chase scene seems ripped off from some aggressively whimsical video game. But at least it's a really original concept, you may think, unless you saw the animated short film *Head Over Heels*, an Oscar nominee from last year, which did it better, in a tenth of the running time, with puppets. (J.K.)

**War Witch** Kim Nguyen's *War Witch* follows a 14-year-old African girl named Komona (Rachel Mwanza) as she explains in flashback to her unborn child why she'll probably have to kill him as soon as he's born. Her troubles begin when she is forcibly recruited into a rebel army at 12 and made to kill her parents as an initiation. After that, things get dark — but not oppressively so, as Komona's ability to see ghosts earns her favor with the head rebel, favor which she rejects to run off with a fellow underage recruit (Serge Kanyinda). *War Witch* is set in a world in which not even the tendency of men with guns to screw everything up can overcome the impulse toward love, family, and not-killing-people. As a Best Foreign Film nominee, *War Witch* occupies something of a middle ground in 2012's "young girl struggles to keep it together in impossible circumstances" film cycle, being more well-known than Cate Shortland's *Lore* but nowhere near as lauded as Benh Zeitlin's *Beasts of the Southern Wild*, though it deserves to be. (S.C.)

**The We and the I** Oh, kids these days! They all may have smartphones and constant Internet access, and openly queer kids are accepted — but wearing your backpack straps over both shoulders still makes you a target of harassment by the mean kids, because some things will never change. That's just one of the many details observed in director Michel Gondry's *The We and the I*, which follows a group of Bronx high school students during a long, emotionally fraught bus ride home on the last day of school. Centering on the bewigged Teresa (Teresa Lynn) and the squishy-on-the-inside bully Michael (Michael Brodie), the cast workshoped with Gondry for a couple of years before filming. The result is naturalistic performances that feel neither scripted nor improvised, like real teenagers talking about real and often painful things. Best known for *Eternal Sunshine of the Spotless Mind*, *The We and the I* is more reminiscent of Gondry's overlooked *The Science of Sleep*, with the bus-bound action augmented by flashbacks, flash-forwards, *Rashomon* moments, and a myriad of unexpected touches that make

him one of the most creative directors around. *The We and the I* may make you glad you're out of high school, but there's no shortage of bullying or heartbreak in the adult world, either. (S.C.)

## FILM SHOWTIMES

*Arthouse listings compiled by Anna Pulley. To submit a listing (at least 10 days before issue date), e-mail film@sfweekly.com.*

**Artists' Television Access.** Other Cinema: Adam Parfrey's *Ritual America*: Feral House's publisher presents a 50-minute slideshow exposing the weird side of American fraternal organizations (and/or secret societies) like the Masons, Mormons, Shriners, and beyond. Sat., March 30, 8:30 p.m. \$6.66. www.othercinema.com. 992 Valencia, San Francisco, 824-3890, www.atasite.org.

**Bottle Cap.** Dinner and a Movie: Weekly screenings in the Bottle Cap dining room. Sundays, 7 p.m. 1707 Powell, San Francisco, 529-2237, www.bottlecapsf.com.

**The Castro Theatre.** *Beauty and the Beast* Sing-Along: Onscreen lyrics help audiences participate in the musical portions of this animated Disney hit that tells a tale as old as time (previewed on page 21). Wednesdays-Fridays, 7 p.m.; Sat., March 30, 2:30 & 7 p.m.; Sun., March 31, 2:30 & 7 p.m. Continues through April 5. \$10-\$15. 429 Castro, San Francisco, 621-6120, www.castrotheatre.com.

**Center for Sex & Culture.** Ecosexual Film Fundraiser: UCSC art professor Beth Stephens and feminist porn pioneer Annie Sprinkle host a fundraiser for their upcoming documentary, *Goodbye Gauley Mountain: An Ecosexual Love Story*, with a vegan Appalachian dinner, a slide show about ecosexuality, and a sneak preview of the film. Sat., March 30, 6 p.m. Sliding scale. 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

**Century San Francisco Centre 9 and XD.** *A Deeper Shade of Blue*: Surfing documentary. Thu., March 28, 7:30 p.m. \$10.50-\$12.50. www.fathom-events.com. 845 Market St., San Francisco, 538-8422, www.cinemark.com/theatre-detail.aspx?node\_id=1672.

**Clay Theatre.** *Quartet*: Dustin Hoffman's directorial debut is a dramedy based on the play of the same name by Ronald Harwood. Daily. *Starbuck*: After years of donating sperm for extra cash, a feckless 40-something discovers he's secretly sired over 500 kids in this French-Canadian comedy hit, soon to be remade in English (reviewed on page 26). Fri., March 29. *The Rocky Horror Picture Show*: The Bawdy Caste performs onstage while the film plays in the background. Last Saturday of every month, midnight. \$9-\$10. 2261 Fillmore St, San Francisco, 267-4893, www.landmarktheatres.com/Market/SanFrancisco/SanFrancisco\_Frameset.htm.

**Dark Room Theater.** Bad Movie Night: Hosts Sherilyn Connelly (aka *SF Weekly's* film critic) and Jim Fourniadis lambaste popular movies whose quality ranges from so-so to seriously awful. Sundays, 8 p.m. \$6.99. 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

**De Young Museum.** *Girl With a Pearl Earring*: Colin Firth and Scarlett Johansson star as Johannes Vermeer and the title character, respectively, in this 2003 drama based on the famous Dutch painting. Film will be screened for free in Koret Auditorium, but admission to the related exhibit requires museum ticket purchase. Fri., March 29, 7 p.m. Free. 50 Hagiwara Tea Garden Drive, San Francisco, 750-3600, www.deyoungmuseum.org.

**Embarcadero Center Cinema.** *Emperor*: Tommy Lee Jones portrays General Douglas MacArthur, who's caught in the middle of Japan's transitional troubles following the end of WWII. Directed by *Girl With a Pearl Earring's* Peter Webber. Daily. *Ginger & Rosa*: A coming-of-age story about two teenage girls in early-1960s London. Daily. *Upside Down*: Class conflict is given a gravitational twist when two lovers (played by Kirsten Dunst and Jim Sturgess) are kept apart by living in separate inverted worlds. Daily. *On the Road*: Jack Kerouac's landmark Beat Generation novel hits the big screen, with *Control's* Sam Riley portraying Sal Paradise/Jack Kerouac and Garrett Hedlund playing Dean Moriarty/Neal Cassidy (reviewed on page 26). *From Up on Poppy Hill*: Studio Ghibli (*Spirited Away*) produced this hand-drawn Japanese animation film about teenage lovers in 1963 Yokohama. English-language voice talent includes

Gillian Anderson, Jamie Lee Curtis, Bruce Dern, Ron Howard, and Chris Noth (reviewed on page 25). March 29-April 5. www.landmarktheatres.com. *Stevie Nicks: In Your Dreams*: Documentary about the making of the 2011 solo album by the famed Fleetwood Mac singer. Tue., April 2, 7 p.m. 1 Embarcadero Center, San Francisco, 267-4893, www.landmarktheatres.com/market/SanFrancisco/EmbarcaderoCenterCinema.htm.

**Japanese Cultural and Community Center of Northern California.** *Kagotsurube Sato No Ezame*: Filmed 2010 stage adaptation of the 1888 kabuki play aka *Jirozaemon and the Courtesan Yatsuhashi* (in Japanese with English translation). Sun., March 31, 2 p.m. Free. jirozaemon.eventbrite.com. 1840 Sutter, San Francisco, www.jccnc.org.

**Opera Plaza Cinemas.** *Like Someone in Love*: Abbas Kiarostami (*Taste of Cherry*) directs this story of a tentative, temporary relationship between an old professor and a young escort in Japan. Daily. *The We and the I*: Michel Gondry (*The Science of Sleep*) directs this visually inventive drama about contemporary teenagers (reviewed this page). Through March 28. *Barbara*: It's a tough choice between love and paranoia in this drama set in 1980 East Germany. Daily. *The Silence*: A copycat kidnapping committed 23 years after the original stirs up bad memories and more in this subtitled European thriller (reviewed on page 25). March 29-April 4. 601 Van Ness Ave., San Francisco, 777-3456, www.landmarktheatres.com/market/SanFrancisco/OperaPlazaCinema.htm.

**Parisoma.** *Pianomania*: Piano tuner Stefan Knüpfer works with other renowned musicians like Lang Lang, Alfred Brendel, Rudolf Buchbinder, Pierre-Laurent Aimand, and others in a quest to find the perfect tone. Wed., March 27, 7:30 p.m. free. www.salon97.org/the-latest. 1436 Howard, San Francisco, 626-6406, www.parisoma.com.

**Roxie Theater.** *K-11*: Goran Visnjic stars in this prison drama set in a separate LGBT section of the Los Angeles jail system; and *Somebody Up There Likes Me*: A new indie comedy by Bob Byington, both through March 28 and reviewed page 26). \$6.50-\$10. *Daylight Savings*: This sequel to *Surrogate Valentine* follows the continuing life travails of local indie songwriter Goh Nakamura. Both Nakamura and Dreamdate's Yea-Ming will also perform live. Wed., March 27, 7:30 p.m. \$6.50-\$10. *Wrong*: Quentin Dupieux (aka Mr. Oizo) wrote and directed this surreal adventure of a man searching for his lost dog (reviewed on page 25). March 29-April 4. \$6.50-\$10. Food and Farm Film Fest: Both fictional films and documentaries are featured in this three-night festival, which also offers food pairings with each title (previewed on page 16). March 29-31. \$95 for all access festival pass. www.foodandfarmfilms.com. 3117 16th St., San Francisco, 863-1087, www.roxie.com.

**The Variety Preview Room (The Hobart Building).** *Doctor Who: The Ark in Space*: Tom Baker (aka The Fourth Doctor) finds deep trouble in deep space in a screening of this 1975 BBC sci-fi cult classic presented by SF in SF and io9.com. Sat., March 30, 5 p.m. donation. www.sfinsf.org. 582 Market, San Francisco, 781-3893, www.varietync.org/screening\_room/.

**Victoria Theatre.** *Jesus Christ Superstar* Sing-Along: Benefit for the S.F. Trans March with the Sisters of Perpetual Indulgence. Fri., March 29, 7 p.m. \$15-\$35. 2961 16th St., San Francisco, 863-7576, www.victoriatheatre.org.

**The Vortex Room.** Super Secret Ninja Sunday: A 1980s cinematic ninjutsu showdown featuring *The Ninja Mission*, *Ninja Terminator*, and *Ninja III: The Domination*. (Note: Please do not throw shuriken at the screen.) Sun., March 31, 6:30 p.m. \$10 donation. 1082 Howard, San Francisco, N/A, https://www.facebook.com/pages/The-Vortex-Room/217115454982128.

**World Affairs Council.** *Buena Vista Social Club*: Free showing of the 1999 Wim Wenders documentary about Afro-Cuban jazz musicians in Havana. Wed., March 27, 7 p.m. free. 312 Sutter, San Francisco, 293-4600, www.worldaffairs.org.

**Yerba Buena Center for the Arts.** 2013 Human Rights Watch International Film Festival: Films with distinctive human rights themes, including: *Words of Witness*, *Bidder 70*, *Habibi*, and *Reportero*. Thursdays. Continues through March 28. \$8-\$10. www.ybca.org/2013-human-rights-watch-international-film-festival. 701 Mission, San Francisco, 978-2787, www.ybca.org.



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# Sins of the Flesh

Pork-mad Stock in Trade offers nothing but a stomachache.

BY ANNA ROTH

**S**omeday in the not-too-distant future, we'll look back at today's obsession with "lardcore" (aka the obsession with bacon-ing everything) the same way we view the '90's penchant for serving things in martini glasses — with fond amusement for something long outgrown. Recently, bacon, sausage, cheese, and other artery-clogging ingredients have crept onto menus in places they have no business being. When done well, this kind of food is at least a pleasure, albeit one you know will kill you eventually. When done poorly, it leads to nothing but indigestion and regret.

There is nothing redeeming about the food at the Marina's new Stock in Trade, where chef Jake Kwan-Rosenbush has supercharged every dish with high-fat ingredients without discernible purpose. Bacon and sausage appear on the menu often: Sometimes they overpower, other times they're sadly underused. The imbalance is surprising, since Kwan-Rosenbush claims credentials at well-respected places like Gary Danko, Naked Lunch, and 15 Romolo, and even more so because Max DiMare, the critically acclaimed chef formerly of Wood Tavern in Oakland, was brought in as a consultant before opening.

We started with the much-hyped bacon caramel popcorn, which turned out to be a bowl of stale-tasting, under-seasoned popcorn topped with a drizzle of caramel and a meager sprinkle of bacon bits. Caramel corn should be intensely sweet and so sticky it clings to your teeth for hours; this version felt like it could have been approved by the American Dental Association, and the taste of bacon was undetectable.

Then there was a salad from the "Soups & Shrubbery" section of the menu (all the menu section names could use an edit. Dessert is called "Happy Endings," brunch brought "Egg Stuff" and "Other Stuff," and so on). In a place like San Francisco, which has elevated the salad to an art form, this was an insult: wan, pale chopped lettuce and frisée that looked and tasted as though it had come out of a bag, balsamic vinaigrette at war with a separate citrus sauce, ghoulish duck confit, and no evidence of the promised pickled chiles.

Macaroni and cheese, a "Shareable," arrived overflowing the ramekin it was served in, leaving a slick of cheese sauce slowly congealing on the saucer underneath. Havarti is a mild cheese not usually seen in this dish for a reason — the sauce was entirely tasteless, the noodles were cooked to mush,



Anna Latino

and an ice cream-scoop sized lump of ricotta cheese in the middle did nothing but add calories. The dish's flavor came from cheap-tasting spicy Italian sausage, which fought for attention with fried shallot strips, like siblings squabbling for a distracted parent's attention.

From "Substantials," we ordered the salmon and the pork chop. The pork chop was the best dish we tried, a juicy slab of meat cooked well, though the portion was massive and the bacon in its salty gravy was superfluous. The salmon was described on the menu as having a "curry Madras vinaigrette," though it appeared to have three different curry sauces: The bland Scottish salmon was topped with a paste, the gluey cous cous underneath had a different vinaigrette, and the plate was splattered with cream. None of the flavors played well together, and curants scattered around the plate didn't help matters.

Now, imagine all this in a place that feels like an Ibiza nightclub, the music turned up so loud you can feel the bass thumping through your chair. The restaurant has 150 seats and ambitiously priced entrees in the \$25 range, but it does not seem to want to be a restaurant. Most of the Marina crowd in there was interested in drinking under the wrought-iron chandeliers (salvaged from the space's former incarnation as Barca), or playing bocce ball at the half-court in back.

We returned for brunch, which was better only in the sense that the restaurant was empty and we could talk at a normal volume. We ordered Bloody Marys garnished with

**Everything in excess: Poutine is piled high with bacon and cheese at the Marina's Stock in Trade.**

bacon. My friend pulled out her bacon slice, which was coated with a thick layer of congealed grease; it looked and tasted like it had been languishing in some corner of the walk-in for ages. Neither of us finished our drink.

Breakfast poutine turned out to be a pile of shoestring fries doused in a greasy lemon sauce and topped with a poached egg. Further excavation revealed brown, hard squares under the fries. "Are those croustons?" my friend asked. It was sausage. Globbs of waxy, unmelted cheese sat next to the sausage, and in the bottom of the dish there was a half-inch of grease. And the only thing I can say about the dry breakfast arepa we ordered, accompanied by fried plantains the consistency of shoe leather, is that it didn't give me heartburn.

Halfway through brunch the waiter refilled my coffee mug with liquid so scaldingly hot it brought tears to my eyes and temporarily put my taste buds out of commission. It was an improvement.

**E-mail Anna.Roth@sfweekly.com**

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Lou Bustamante

### FRESH EATS

## ▼ Eat

# WhipOut Truck Whips Up Tasty Sides

BY LOU BUSTAMANTE

We're suckers for sliders. Maybe it's because they look like cute baby hamburgers, or perhaps because they cast an illusion of eating less (except you end up eating more of them, like those diabolical miniature Reese's Peanut Butter Cups). The combination of bite-size burgers and the truck's first appearance in San Francisco two

**Beans & Greens are garnished with tiles of glistening bacon at the WhipOut Truck.**

Fridays ago got us in line at the WhipOut truck.

The sliders (\$5 for one, \$9 for two, \$13 for three, with seven choices) were good, with the namesake WhipOut (beef chuck patty, smoked cheddar, pickle, romaine, pickled onion) and Split-Pea Fritter Slider (brown rice, garbanzo, and split pea fritter dressed with a mild Serrano relish, garlic aioli, and raw mustard greens) being the standouts of the bunch. Surprisingly, sides were the items that whipped it. Whipped it good.

A small tub of Beans & Greens (\$3, garlic braised chard, pinto beans, roasted tomato, house-smoked bacon) had small tiles of crisp bacon that were flavorful without being salty, pungent with garlic, and seriously satisfying. The beans were cooked until tender, but not mushy, and the chard was supple with added

### RECENT OPENINGS

A weekly listing of new dining spots around town. To recommend a place, e-mail [fresheats@sfweekly.com](mailto:fresheats@sfweekly.com).

**The Alchemist Bar & Lounge:** A phonograph playing old-timey music sets the mood as you walk through the ground floor entrance of this second-floor SOMA bar. Upstairs, find vintage sofas, projected silent movies, and intriguing cocktails. 679 Third, 746-9968. [alchemistsf.com](http://alchemistsf.com).

**Balançoire:** The name means "swing" in French, and this new restaurant/club in the Mission has a huge dancefloor, burlesque happy hour, and a menu that leans heavily toward French Creole fare. 2565 Mission, 920-0577. [www.balancoiresf.com](http://www.balancoiresf.com).

**Charles Chocolates:** After a two-year hiatus, S.F.'s beloved chocolatier is back with a new Mission storefront offering cookies and confections, a peek-a-boo window into the kitchen where the magic happens, and, soon, a café with hot chocolate and other decadent treats. 535 Florida, 659-8770. [charleschocolates.com](http://charleschocolates.com).

**Hard Water:** Charles Phan's new Embarcadero restaurant has a New Orleans theme, with dishes like boiled peanuts, seafood gumbo, okra etouffee, braised rabbit, and a raw bar featuring Hog Island oysters and cracked crab. Plus, a two-page whiskey menu and short list of whiskey-based

cocktails. Pier 3, 392-3021. [hardwaterbar.com](http://hardwaterbar.com).

**Hutong:** The former Betelnut is revamped with a new focus on Asian street food, though chef Alexander Ong remains at the helm. The menu's emphasis is on small plates, like kampachi sashimi, oxtail hot pot, roti canai with curry, and hand-cut noodles with wild boar. 2030 Union, 929-8855

**Padrecito:** Spinoff of the Marina's popular Mamacita brings exotic fare like goat tacos, duck carnitas chilaquiles, nettle and green garlic quesadillas to Cole Valley. 901 Cole, 742-5505. [padrecitosf.com](http://padrecitosf.com).

**Shorty Goldstein's:** New FiDi lunch spot has everything you'd want from a deli: pastrami, brisket, egg creams, chopped liver, matzo ball soup, latkes, knishes, and at breakfast, matzah brei and challah French toast. 126 Sutter, 986-2676. [shortygoldsteins.com](http://shortygoldsteins.com).

**South:** Charles Phan's other new venture pairs New Orleans cuisine with the smooth sounds at the new SFJAZZ. Expect cornmeal-crusted fried oysters, chicken gumbo, and Toulouse sausage, accompanied by boubon-heavy drinks. 201 Franklin, 539-3905. [southsfjazz.com](http://southsfjazz.com).

**Waraku:** Ramen in multiple varieties is the focus of this new Japantown spot — including tonkotsu, shoyu, and dipping noodles — though the menu also features Japanese favorites like octopus balls, gyoza, and karaage. 1638 Post, 292-3388. [facebook.com/warakuramen](http://facebook.com/warakuramen).

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texture from the crunchy leafy greens' ribs.

The BBQ Fries (\$3, shoestring fries, truck rub spice mix, garlic, parsley) tasted like a wonderful cross between barbecue potato chips and garlic fries. The fries were so generously dusted in the smoky, salty, and sweet coating, we found ourselves licking our fingers at the end and sprinkling the remaining magic dust on everything we could get our hands on.

Warning: It makes everything delicious — kind of like beer goggles for your mouth.

**WhipOut Truck.**  
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▼ FRESH EATS

## Wafflemania Hits San Francisco

BY ANNA ROTH

**H**andheld waffles are big business in Belgium, and they're reaching critical mass in San Francisco. Recently, news broke that Anthony Myint of Mission Chinese, Commonwealth, and Mission Bowling Club, is teaming up with coffee roaster Andrew Barnett (formerly of Ecco, which is now Intelligentsia) to open Linea Caffe, a little espresso/food stand in the Mission, right next to Duc Loi supermarket.

Sounds like the cafe's focus will be on espresso instead of pour-over coffee, but the bigger news is that Myint will be trying out a few new concepts: GreenSalads.org, which comes with its own manifesto, and Lt. Waffle, which will be offering sweet and savory Brussels-style waffles.

We're not opposed to anything Myint comes up with, and are sure the waffles will be delicious. But the thing is, there's no waffle shortage facing San Francisco right now. Not to even get into the whole chicken-and-waffles obsession (chronicling that would require most of a day), waffles have made their way onto local streets in the form of pop-ups Chrissy's Waffles and b.street Waffles, Blue Bottle's waffles served in the Ferry Building, and food trucks Waffle Mania and Golden Waffle, just off the top of our head.

What most of them are making are considered Liege waffles, which are different from the Brussels-style waffles that Myint is planning because they're sweeter and denser, with brioche-like dough and pearl sugar folded in, which forms a nice caramelized crust during baking.

Brussels waffles, on the other hand, are lighter, doughier, crispier, and less sweet, though they're often dusted with powdered sugar or even topped with whipped cream or chocolate syrup and strawberries. Perhaps the town is big enough for both kinds.

And as for the the so-called "Belgian waffles" you make on Sunday mornings? Completely an American invention, born during the 1962 World's Fair in Seattle at a waffle house managed by a Belgian chef.

Still, as with all trends in the culinary world, we're just counting down the days until the inevitable waffle backlash. How long before international pancakes become the next waffles?



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## ▼ Bouncer

### Jukebox Isolationism

BY KATY ST. CLAIR

Well hola, Lounge Azúcar. The place is cute, sort of like Central Perk on *Friends* but with a Latin flavor. It's filled with mismatched sofas and easy chairs and tables, and there's a small bar at the back. There were only three people sitting there, but the sign at the door said "Please Wait To Be Seated," and I always do as I am told.

A friendly dude greeted me and then told me to sit anywhere (they always do that, so why the sign?), so I picked a comfy armchair that had a good view of everything.

Pearl Jam was playing, which seemed a bit out of place, but whatever. I've been to enough bars that try so hard to be cool by playing innocuous electronica that to hear something recognizable seemed downright adorable.

I ordered food and sat back. Then a super lame song came on and jarred me out of my relaxed exhalation, with the words "let me see your peacock... your your your peacock..." It was mindless, syrupy pop that had to be sung by some sort of marketable animated character. A quick search on my phone brought up "Katy Perry" as the culprit. I was right. *Goddamn* she sucks, though she intrigues me in the way that she looks like a normal person under all that makeup. I feel the same way about Jennifer Lawrence. Anyway, I tried to block it out and steep in the Latin Flavor.

The food arrived and was really good, so good that I might have to come back to Folsom and Ninth for the Oaxacan peanuts again.

I was avoiding sending an email that I didn't want to send, a Dear John letter that seemed easier to put off writing than even this column, and that's saying something. I would have to go the "It's not you, it's me" route, but of course come up with a new and fresh way to say that. For a writer, I was somehow finding this difficult. So much so that I even considered this one: "I have been questioning my sexuality and I think I need to date women." But then he would inevitable see me with my next Chippendale Dancer boyfriend and know that I lied. "I thought I was ready for a relationship after coming back from Iraq, but I'm just not" also occurred to me.

Then my internal dialogue was again interrupted by an aural assault. "She's a dirty dirty dancer, a dirty dancer, and she's never ever lonely..." I was baffled. They had just

put some really tasty food in front of me amid a lovely, classy atmosphere with a Latin Flavor, so why in the hell would they be choosing such god-awful music?

Again I turned to my trusty phone and went to the Azúcar website. There, at the bottom of the page, was a hint: They use Rockbot, a phone app where consumers can choose what is played in a venue. When left unchecked, this power can obviously be greatly abused. Was that what was happening here? I was about to refer to Rockbot as domestic terrorism until I realized that it's a small start-up out of Oakland (sorry, guys).

Do you remember the first time you saw a jukebox with compact discs in it? How about the first time you saw one of those with thousands of digital albums and you just had to search an artist and song? I thought that was pretty rad. In fact I remember subjecting many a blue-collar bar to Guided By Voices. Then all that gave way to iPods, with whoever was working that night controlling what was heard via his or her collection, or Pandora, which was also an OK option provided the base-artist chosen wasn't Katy Perry.

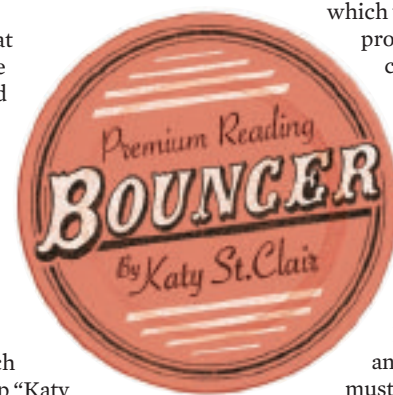
So now, it seems, we have an app where anyone off the street can decide what's played out of a choice of "7 million songs," according to the Rockbot website. Oh no, this will never do. Music at a place is another form of décor. It must be chosen with care by draconian proprietors. The democratization of background music in bars is the worst thing to happen since anti-smoking laws.

To be fair to Rockbot — that unholy nation-builder invading sovereign bars and spreading "freedom" — it claims that the venue owners can control which songs their patrons can choose from, if they want. OK. And yes, the rebel in me loves the idea of going to, say, the bar at the Ritz and pumping Future's Lil Wayne remix of "Karate Chop" ("Beat that pussy up like Emmett Till..."), but overall I feel restraint is needed. I am a jukebox isolationist.

The Lounge had filled up a ton and my guy was the only one on staff, so I didn't want to corner him with questions about why the fuck the music sounded like Radio Disney at the Folsom Street Fair. Besides, soon enough, some Latin Flavor came on the system.

**Azúcar Lounge.**  
299 Ninth, 255-2982.

E-mail [Katy.StClair@SFWeekly.com](mailto:Katy.StClair@SFWeekly.com)  
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# Smooth Pride

The enduring legacy of Malo's "Suavecito."

BY IAN S. PORT

**L**ittle about the first few moments of "Suavecito" suggests that it's a cultural touchstone: The electric guitar drizzles watery chords over a basic conga rhythm, a trombone moans somberly, a chorus of male voices arrives to sing a few "Laaaah-aah-aahs" as the music swells to a slow, sunny groove. Initially, it doesn't even sound like a hit. It's slow, languid, a little sleepy, especially at the beginning. It doesn't demand your attention at all, it coaxes attention out of you. But then, maybe that's why it became what it did.

The song, released in 1972 by the San Francisco Latin rock band Malo, began as a love poem that singer and timbale player Richard Bean wrote for a girl he had a crush on at Mission High School. (She never read the poem, but she did break his heart.) After its release on Malo's Warner Bros. debut album, "Suavecito" slowly rose to No. 18 on the Billboard singles chart, launching Malo to national recognition. But the band never had another big single, making "Suavecito" a classic one-hit wonder, a '70s obscurity from the Santana era.

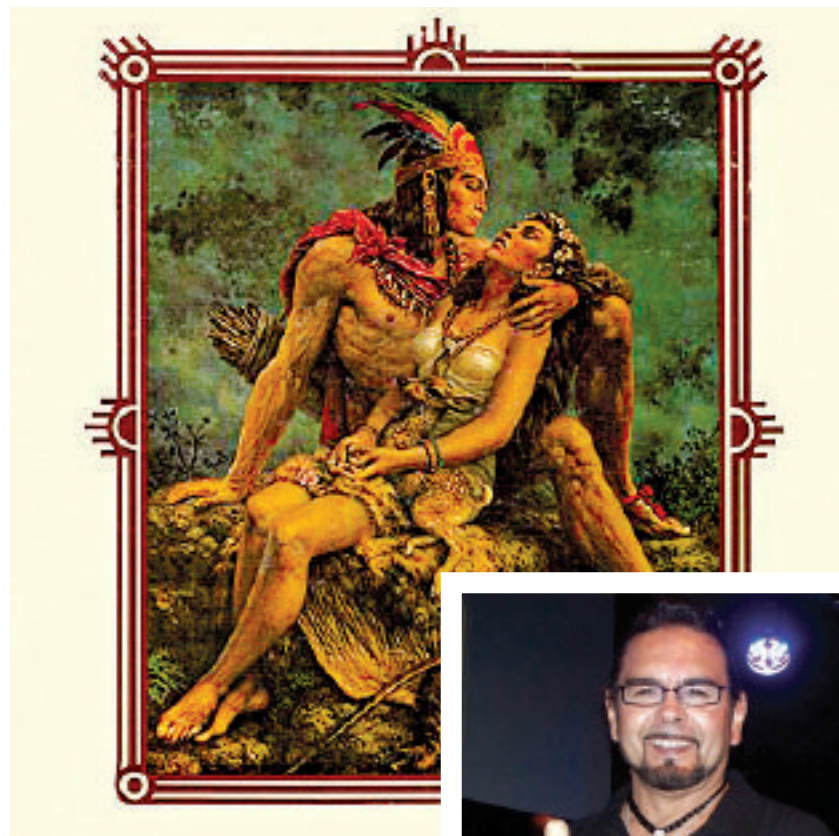
For Americans of Mexican descent, however, "Suavecito" is iconic, a core piece of a shared culture. Released at a time when Chicanos were struggling for basic rights and recognition in the U.S., "Suavecito" is a symbol of unity still widely played and enjoyed today. The song — whose 40th anniversary is celebrated with a show at Slim's this week — has even been dubbed the Chicano national anthem.

"It's part of our social DNA," says Eduardo Arenas, bassist in Los Angeles Latin soul-rock band Chicano Batman. "It's like a universal thing. You don't grow up wanting to listen to it — you're already listening to it."

"I don't necessarily know if it's the national anthem, but if it's not, it sure as hell is pretty close," says San Francisco DJ Vinnie Esparza. "If someone said that to me, I'd have a pretty weak argument against it."

The song's power lies as much in the music itself as in its particular history. "Suavecito" means "soft" or "smooth" in Spanish; appropriately, the arrangement melds the easygoing melodies of soul, the psychedelic atmospheres of San Francisco rock, and the traditional rhythms of Latino music into an understated, glowing six minutes. "Suavecito" is ebullient and easygoing; it is, as Chicano Batman's Arenas says, "a Sunday afternoon classic... it's synonymous with the smell of lighter fluid over Kingsford charcoal."

The lyrics are romantic almost to the point of corniness. And that's part of the ap-



peal. "The feeling, the feeling that I have inside for you/'Cause ever since the day I met you/I knew that you were my dream come true," coos Bean, his words still redolent of teenage infatuation. But probably the most memorable vocal in "Suavecito" is the "Laaaah-aah-aah" that begins the first and third verse. You've probably heard them before, whether in the original song or sampled elsewhere. (Sugar Ray made thorough use of them on 1999's pop-rock juggernaut "Every Morning.")

Along with being ridiculously easy to enjoy, "Suavecito" also put Chicano musicians in a place they had rarely been at the time: on the Billboard charts. Santana had landed a No. 13 single in 1970 with "Oye Como Va" — but that's a cover of a Tito Puente song, so its heritage is Puerto Rican. It wasn't written by Chicanos living in El Norte. "Suavecito," when it became a surprise hit, was just that. And it had a Santana on lead guitar — Carlos' immensely skilled brother Jorge — to boot. Malo's debut album, with its wordless cover depicting an Aztec warrior cradling a princess, made the heritage of the group clear.

"There was no denying what that record was," Esparza says. "They basically waved the Chicano flag pretty high. As a fan of music and as someone who happens to be Chicano, I really appreciate that they did that."

Arenas agrees, saying the song is a major symbol of Chicano pride: "That's us, that's our people right there, representing, up in a mix on a big old label," he says.

Bean, who now lives in Hayward, has his own story about the power of "Suavecito" from a large concert he once played at a park in Los Angeles. When his band began the song, two "big guys" went behind the stage and began waving a large Mexican flag. "I mean, it was like huge," Bean remembers. Security tried to interfere, but the men continued waving the flag throughout the song, while the crowd stood and cheered. "It kind



Richard Bean wrote the lyrics to "Suavecito" as a poem for a girl he was crushing on in math class. Above, the cover of Malo's 1972 debut album.

of made me teary-eyed," Bean says. "It just meant so much to me when I saw that."

Unfortunately, the singer and co-writer of "Suavecito" didn't last long enough in Malo to get much of a taste of its success. Bean parted with the group before Malo went on its first national tour; he was pushed out, he says, for not being a strong enough timbale player. Thus, "a lot of people never got to see who really sang the song."

That will not be the case at Slim's on Friday. Bean is performing with Sapo, the respected Latin rock group he founded shortly after leaving Malo. While the setlist will include plenty of Sapo songs, the occasion is celebrating the anniversary of "Suavecito" — so expect a spirited version toward the end. Though it was four decades ago, Bean can still remember the first time he heard the song on the radio, in San Francisco on a rainy day.

"I hear it come on the radio and I was by myself, driving, and the windshield wipers and stuff were flapping, and I go, 'Hey, that's cool!'" Bean laughs. "When you write a song, you think it's all good, so you never really know. When you hear it on the radio — then you know you got something."

Even on that day, though, Bean had no idea just what he'd got.

**Richard Bean and Sapo**

Friday, March 29 at 8 p.m. at Slim's, 333 11th St., S.F. \$16; 255-0333 or slimspresents.com.

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SUN 3.31/ DOORS 7:30/ \$16 ADV • \$18 DOOR  
**DAEDELUS**  
TWO FRESH RYAN HEMSWORTH SAMO SOUND

FRI 4.5/ DOORS 8:30/ \$22 ADV • \$25 DOOR  
**IVAN NEVILLE'S DUMPSTAPHUNK**  
T.E.N.: THOMAS PRIDGEN (MARS VOLTA) ERIC MCFADDEN (PFUNK) NORWOOD FISHER (FISHBONE)  
DJ HARRY DUNCAN

MON 4.8/ DOORS 7:30/ FREE • 2 DRINK MIN  
CINEMA DRAFTHOUSE - MONDAY MOVIE NIGHT  
**THIS IS 40**  
WED 4.10/ DOORS 7:30/ \$12 ADV • \$14 DOOR  
**ELEPHANT REVIVAL**  
FRANK FAIRFIELD

SUN 4.14/ DOORS 7:30/ \$18 ADV • \$20 DOOR  
**BEARDYMAN**  
THU 4.18/ DOORS 7:30/ \$15  
**SAVAGES**  
WED 4.19/ DOORS 8:30/ \$12 ADV • \$14 DOOR  
**DEAP VALLY**  
SAT 4.20/ DOORS 8:30/ \$22.5 ADV • \$25 DOOR  
SUNSETS PRESENTS  
**RONI SIZE**  
JAMAL • AUDIO ANGEL • PROFESSOR BANG

SUN 4.21/ DOORS 7:30/ \$35  
AN EVENING WITH  
**ZAKK WYLDE**  
TUE 4.23/ DOORS 7:30/ \$15  
**PALMA VIOLETS**  
WED 4.24/ DOORS 7:30/ \$15  
**THE VEILS**  
THU 4.25/ DOORS 7:30/ \$15  
PARTIALLY SEATED  
**BEN OTTERWELL (OF GOMEZ)**

FRI 4.26/ DOORS 8:30/ \$16 ADV • \$18 DOOR  
EP RELEASE SHOW  
**TUMBLEWEED WANDERERS**  
GUY FOX

SAT 4.27/ DOORS 8:30/ \$17 ADV • \$20 DOOR  
**RUPA & THE APRIL FISHES**  
LAS CAFETERAS

SUN 4.28/ DOORS 7:30/ \$15 ADV • \$17 DOOR  
**NEW BUILD**  
NO CEREMONY!!!  
WED 5.1/ DOORS 8:30/ \$25  
**RICHIE SPICE**  
FRI 5.3/ DOORS 8:30/ \$15  
**VIETNAM**  
GAP DREAM

SAT 5.4/ DOORS 8:30/ \$25  
**OS MUTANTES**  
CAPSULA • KILLBOSSA

SUN 5.5/ DOORS 7:30/ \$12 ADV • \$14 DOOR  
**BLEACHED**  
EX COPS

TUE 5.7/ DOORS 8:30/ \$20  
**DIGITALISM**  
WED 5.8/ DOORS 7:30/ \$20  
**KURT VILE**  
STEVE GUNN

THU 5.9/ DOORS 7:30/ \$15 ADV • \$17 DOOR  
**CLOUD CULT**  
JBM

FRI 5.10 & SAT 5.11/ DOORS 8:30/ \$25  
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FROM CONAN, CHELSEA LATELY AND THE TONIGHT SHOW!  
**MICHAEL KOSTA**  
SAL CALANNI, MYLES WEBER

**TUESDAY 4/2**  
**JUSTIN HARRISON PRESENTS**

**WEDNESDAY 4/3 - SATURDAY 4/6**  
FROM LETTERMAN, CONAN, KIMMEL AND LOUIE!  
**TED ALEXANDRO**  
JIM TEWS, TREVOR HILL

**THURSDAY 4/11 - SATURDAY 4/13**  
**KEVIN POLLAK**  
HOW I SLEPT MY WAY TO THE MIDDLE!  
MAUREEN LANGAN, KELLEN ERSKINE

**WEDNESDAY 4/17 - SATURDAY 4/20**  
"QUITE POSSIBLY THE BEST POLITICAL SATIRIST WORKING IN THE COUNTRY TODAY" - THE NEW YORK TIMES  
**WILL DURST**  
CARLA CLAY, PACO ROMANE

**WEDNESDAY 4/24 - SATURDAY 4/27**  
FROM CHELSEA LATELY, MTV AND CONAN!  
**RYAN STOUT**  
MATT FULCHIRON, AMY MILLER

**WEDNESDAY 5/1 - SATURDAY 5/4**  
FROM LAST COMIC STANDING AND LATE SHOW WITH DAVID LETTERMAN!  
**TOMMY JOHNNAGIN**  
EMILY HELLER, TOBY MURESANU

**THURSDAY 5/9 - SATURDAY 5/11**  
"I CAN BARELY TAKE CARE OF MYSELF" BOOK TOUR!  
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**JOSH WOLF**  
One Night Only!

**THURSDAY 3/28 - SATURDAY 3/30**  
**FAR EASTER**  
With Dat Phan & Friends

**SUNDAY 3/31**  
**KO COMEDY**  
Kabir Singh, Sammy Obeid

**THURSDAY 4/11 - SATURDAY 4/13**  
**BRIAN POSEHN**  
From The Sarah Silverman Program  
and Comedians of Comedy!

**FRIDAY 4/19 - SATURDAY 4/20**  
**DOUG BENSON**  
4/19 8pm - Doug Love Movies Podcast  
4/19 10:30pm - Countdown to 4/20 Stand-up Show  
4/20 7:45 & 10:00pm - Live Album Taping

**THURSDAY 4/25 - SATURDAY 4/27**  
**KEVIN NEALON**  
From Saturday Night Live  
and Weeds!

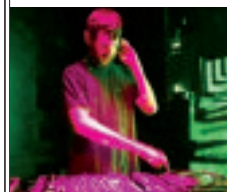
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## Sizzle & Fizzle

HIGHS AND LOWS FROM  
THE LAST WEEK IN S.F. MUSIC.

### SIZZLE

■ Turns out there is nightlife in the Haight: We caught local producer **Matrixxman** spinning for a room of cool kids at Milk Bar, and were impressed with the way he filled out the dance floor. With a set that floated between disco, house, and techno, he



**Matrixxman**  
at Milk Bar

helped this corner of the city come alive on a Saturday night.

■ Good news: **Prince** is playing four shows at the relatively tiny DNA

Lounge in April,

a rather mind-blowing prospect. Bad news: The tickets were \$250 each, and even at that exorbitant price, the Purple One sold out the room very quickly.

■ Is **Paul McCartney** playing Outside Lands? Macca announced a few new tour dates last week, and a web page popped up showing him scheduled to play Sunday night at this year's Golden Gate Park music festival. The appearance isn't yet confirmed, but no one's denying it, either.

### FIZZLE

■ What's wrong with folkie **Michelle Shocked**, who went on an anti-gay rant at an S.F. show? A look at the arc of her career reveals she has a talent for saying stupidly offensive things. This is a woman who once wanted to appear on the cover of an album in blackface – a transgression that now looks like the beginning of the end for her.

■ In his first interview since the breakup of the adored S.F. indie rock band Girls, bassist-producer **Chet "J.R." White** admits that he wasn't happy about the way the band ended. Things were frosty between white and Christopher Owens even while recording their second album, he told *Paste*. White is now producing records for a handful of younger bands.

■ **Beyonce** has gone wrong. We always loved that her music pushed for the advancement of women, but new single "Bow Down" is arrogant and tone-deaf. With lines like, "You dreamt of being in my world/ Don't forget it, don't forget it/ Bow down, bitches," Bey's head has apparently gotten a bit too big.

For full versions of the above stories and much more about S.F. music, check out **All Shook Down**, our music blog, at [sfweekly.com/shookdown](http://sfweekly.com/shookdown).



GET TICKETS AT [yoshis.com](http://yoshis.com)

### SAN FRANCISCO

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Wed, Mar 27 - Universal Music's Japanese jazz pianist  
**CHIHIRO YAMANAKA TRIO**  
Touring new album *Because*

Thu, Mar 28 - Tom Waits meets Ray Charles  
**TIM HOCKENBERRY TRIO**  
Marin's own America's Got Talent semi-finalist

Fri-Sat, Mar 29-30  
**RITA COOLIDGE**

Sun, Mar 31 - Smooth jazz keyboardist, composer & producer  
**MARCUS JOHNSON**

Wed, Apr 3  
**PORTLAND CELLO PROJECT**  
PLAY BECK, BRUBECK & BACH

Thu-Sat, Apr 4-6  
**PHAROAH SANDERS**

Wed, Apr 10 - Poland's top jazz pianist, composer & producer  
**LESZEK MOŹDŻER**

Thu, Apr 11 - Touring new album *The Mystery of You*  
**SPENCER DAY**  
CD RELEASE PARTY

Fri, Apr 12 - Smooth jazz-rock fusion saxophonist  
**WARREN HILL**

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Sat-Sun, Mar 30-31  
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w/ Larry Vuckovich Trio

Tue, Apr 2  
**THE QUEENS OF BOOGIE WOOGIE**

Wed, Apr 3  
**WIL BLADES, DONALD HARRISON, REZ ABASSI & MIKE CLARK**

Thu, Apr 4  
**CHUCHITO VALDEZ TRIO**

Fri-Sun, Apr 5-7  
**STANLEY CLARK BAND**

Wed, Apr 10  
**BEN SIDRAN**

Thu, Apr 11  
**MELISSA MANCHESTER**

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**DNA LOUNGE**



## ▼ Lost in the Night

### A Vocal Difference

Mano Le Tough shows how much real singing can add to dance music.

BY DEREK OPPERMAN

**E**at yourself, eat yourself, eat yourself. When you cannibalize, when you categorize..." The first thing that strikes when listening to the music of Mano Le Tough (a.k.a. Niall Mannion) is the vocals. They've helped the Irish-born, Berlin-based producer steal the spotlight for himself at a time when frank lyrical content and vocal delivery are still precious commodities in the world of dance music. In just a short span of time, he's become an in-vogue crooner, a fact further established by the recent release of *Changing Days*, his pop-dance debut LP.

The discovery of his voice was a recent phenomenon. Mannion got his start in 2009, with the chunky arpeggiations of "Warhorn," a 12-inch single released on Norwegian space disco imprint Internasjonal. Subsequent releases further honed his style towards more lush and emotive melodic soundscapes that, like his current sound, are evocative of lovelorn feelings and lonely head spaces. These

tunes, combined with his demonstrated DJ chops — he's held regular parties in Berlin since he moved there in the mid-'00s — made him something of an underground figure at the time.

Things all changed with the seemingly innocuous release of "Baby Let's Love" in 2010. That song was a step in a more poppy direction that crucially featured snippets of his voice woven into its moody ambience. Though a small gesture, the touch of humanity his voice brought to the track would prove critical. Its success would inspire Mannion to delve deeper into songcraft with follow-up "In My Arms." It was with that record that he perfected his sound and debuted his boyish vocal style. Listening to its light glockenspiel melody, it's hard not to hear bits of the wistful experimental folk/dance music of Arthur Russell. "My tracks aren't club bangers," Mannion told XLR8R magazine. "I don't necessarily want a massive reaction, like a peak-time 'Woah!' That's not really the point for me... No one is going to remember [one of my tracks] if it's a banger anyways. If they like the song, they're going to listen at home when they can remember."

He carries a subtler touch in his DJ sets, too — and this feature has earned him a loyal following in Berlin, where he's a regular fixture at the world famous Panorama Bar. Expect good things when he headlines Monarch this Saturday.

**Mano Le Tough**  
with Bells & Whistles and Joey Alaniz.  
9 p.m. Friday, March 29, at Monarch.  
\$8-\$15; monarchsf.com

#### OTHER WORTHY PARTY OPTIONS THIS WEEK

**Lights Down Low presents Breakbot at Mezzanine**

9 p.m. Thursday, March 28. \$18; mezzaninesf.com

Sounding something like an electronic take on soft rock, Breakbot is an anomaly in the Ed Banger catalog. The producer named Thibaut Berland first appeared on the scene in 2010, with the massively popular feel-good disco track "Baby I'm Yours." Its smooth chorus and lack of abrasive electro clichés helped to redefine the Parisian label away from its punky roots. Today he's still working very much in the same vein, something that ought to be apparent when he performs live this Thursday at Mezzanine for Lights Down Low's latest bash.

**Teengirl Fantasy at Public Works**  
9:30 p.m. Friday, March 29. Free-\$10; publicsf.com

It's hard to argue with a free party, and it's even harder to argue with a free party featuring a solid roster. This Friday sees the duo of Logan Takahashi and Nicholas Weiss take the turn in the main room at Public Works. Better known as Teengirl Fantasy, their short discography has done a lot to bridge the divide between indie rock culture and the serious strains of four-on-the-floor dance music. Onstage they're a force to be reckoned with, using old-school sequencers and synthesizers to re-imagine tracks like their soaring sample-house epic "Cheaters."

This one's free, provided you RSVP and arrive before midnight.

**Soul Clap & Dance Off with DJ Jonathan Toubin at Rickshaw Stop**

9 p.m. Saturday, March 30. \$8; www.rickshawstop.com

Believe it or not, but there was a time not too long ago when dance music was non-electronic. No, we're not talking about the disco years, but instead the rhythm and blues shuffle of '60s soul. For the past decade, NYC-based DJ Jonathan Toubin has been touring the United States spreading the gospel of this form via explosive sets played on old-school 7-inch, 45-rpm records. Be sure to get there in time for the dance contest, in which you can enter to win a \$100 cash prize.

**Colette & DJ Heather at Mighty**  
10 p.m. Saturday, March 30. \$10-\$20; mightysf.com

Much ado has been made about the loss of Mighty's famous Richard Long Associates sound system. It may be gone, but this Saturday marks the first night with the club's all-new, cutting-edge Avalon by Eastern Acoustic Works setup. To kick things off right, the venue is warming things up with a night of music courtesy of Chicago house artists Colette & DJ Heather. Both a part of the OM family, they've got that special kind of old-school touch that ought to get things back up to speed quickly.

Follow The Fillmore

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# THE FILLMORE

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IN ITS ENTIRETY

**THURSDAY, MARCH 28**  
DOORS 7 / SHOW 8 • \$25.00  
**THIS WEEKEND! FRIDAY, MARCH 29**  
**SATURDAY, MARCH 30**  
DOORS 8 / SHOW 9 • \$25.00  
**RAILROAD EARTH**

**THURSDAY, APRIL 4**  
DOORS 7 / SHOW 8 • \$25.00  
**DIRTYPHONICS**  
LIQUID STRANGER • NERD RAGE  
**FRIDAY, APRIL 12**  
DOORS 8 / SHOW 9 • \$22.50  
**LUCERO**  
LANGHORNE SLIM AND THE LAW

**SATURDAY, APRIL 13**  
DOORS 8 / SHOW 9 • \$29.50  
**JOHNNY MARR**  
ALAMAR  
**FRIDAY, APRIL 19**  
DOORS 7 / SHOW 8 • \$25.00  
**THE WOMBATS**  
THE COLOURIST

**SUNDAY, APRIL 21**  
DOORS 7 / SHOW 8 • \$40.00  
**QUEENSRÿCHE**  
STARRING GEOFF TATE  
THE VOODOOS  
**MONDAY, APRIL 22**  
DOORS 7 / SHOW 8 • \$32.50  
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**WEDNESDAY, APRIL 24**  
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**THURSDAY, APRIL 25**  
DOORS 7 / SHOW 8 • \$19.50  
**WATSKY**  
DUMBFUNDED

**FRIDAY, APRIL 26**  
**SATURDAY, APRIL 27**  
DOORS 8 / SHOW 9 • \$25.00  
**YONDER MOUNTAIN STRING BAND**  
TONY FURTADO  
**SUNDAY, APRIL 28**  
DOORS 7 / SHOW 8 • \$35.00  
**DREAMS COME TRUE TOUR**  
**MEEK MILL**  
ACE HOOD  
**MONDAY, APRIL 29**  
DOORS 7 / SHOW 8 • \$20.00  
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SF WEEKLY

MARCH 27-APRIL 2, 2013



# Make-Out Room



WEDNESDAY 3/27 AT 7:30PM, \$10

## THE ROMANE EVENT

PACO ROMANE'S HILARIOUS COMEDY SHOW  
NGAIO BEALUM • KASEEM BENTLEY  
SAMMY OBEID • DAVID GBORIE

FOLLOWING AT 10PM, NO COVER!

## INT'L FREAKOUT A GO-GO!

DJ SPECIAL LORD B, BEN BRACKEN + BOBBY GANUSH  
60S-70S/ASIA/AFRICA/S.AMERICA/INDIA/EUROPE

THURSDAY 3/28 AT 7PM, FREE!

## THE CITY: SF SOUNDS PARTY

THE LILLIES • DOG CATCHER

FOLLOWING AT 9PM, NO COVER!

## WEB OF SOUND!

W/DJ JACKIE SUGARLUMPS

FRIDAY 3/29 AT 7:30PM, \$8

## WILLIFORD—CD RELEASE PARTY

DELMARVA

FOLLOWING AT 10PM, \$5

## LOOSE JOINTS! EVERY FRIDAY!

DJ TOM THUMP/DAMON BELL/CENTPEDE  
FUNK/SOUL/HIP-HOP/LATIN/AFROBEAT

SATURDAY 3/30 AT 7:30PM, \$8

## FPOD BPOD

THE HANDLER BROS.

FOLLOWING AT 10PM, \$5

## EL SUPERITMO!

W/ ROGER MAS Y EL KOOL KYLE  
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 3/31 AT 7:30PM, \$8

## SENTIMENTAL SUNDAYS

THE FUCKEROOS • THE SENTIMENTALS

MONDAY 4/01 AT 8PM, FREE!

## MAKE OUT FIRST MONDAYS

PHILIP GREENLIEF'S DIRTIER

JON RASKIN'S THE LONG TABLE • WIENER KIDS

TUESDAY 4/02 AT 6PM, FREE!

## POWERPEARLS

W/ DJ NASTY NATE

NORTHERN MOVERS & SWEET SOUL MELODIES

FOLLOWING AT 9:30PM, FREE!

## “LOST & FOUND”

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DJS LUCKY, PRIMO & FRIENDS

WEDNESDAY 4/03 AT 8PM, FREE!

## FRIGO-BAR! INT'L DANCE PARTY

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CUMBIA/THAI FUNK/AFRO-BEAT/RAI

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THURSDAY 4/04 AT 9PM, FREE!

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WEDNESDAY MARCH 27TH 8:30PM \$12 (ROCK)  
WOMEN'S WORK PRESENTS:

**WHITE MAGIC**  
**KRIA BREKKAN (ICELAND)**  
**RIO EN MEDIO**

THURSDAY MARCH 28TH 7:30PM \$20 (ROCK/POP) ALL AGES  
UPSTAIRS AT THE SWEDISH AMERICAN HALL:

**MATT ALBER**  
**& THE CELLO STREET QUARTET**  
**FEONA JONES**

THURSDAY MARCH 28TH 9PM \$8 (ROCK/POP)  
**EVERYONE IS DIRTY**

**THE LOVE DIMENSION**  
**BRASIL**  
**FEATHER BRIGHT**

FRIDAY MARCH 29TH 9:30PM \$10 (ROCK/POP)

## JANE WOODMAN

FOXTAIL SOMERSAULT

**BEARS! BEARS! BEARS!**

SATURDAY MARCH 30TH 8:30PM \$10/\$12 (ROCK)  
SMILE! AND KYMBERLIP'S MUSIC BOX PRESENT:

## ONCE & FUTURE BAND

(JOEL ROBINOW OF HOWLIN RAIN)

**SHOTGUN BRAUTIGAN (SEAN SMITH)**

**SPENCER OWEN TIMESHARE**

**FREDDIE AND THE AZTECS (FRANKIE FROM**

PAPERCUTS)

**DJ NEIL MARTINSON**

SUNDAY, MONDAY, TUESDAY AND WEDNESDAY  
MARCH 31ST, APRIL 1ST, APRIL 2ND, APRIL 3RD 7:30PM

\$12-\$20 SLIDING SCALE (ROCK) ALL AGES

## BLUE BEAR SCHOOL OF MUSIC

## BAND SHOWCASES

THURSDAY APRIL 4TH 8PM \$15 (STEAMPUNK/ROCK)

TRAPEZE PRESENTS:

## THE SWINGROWERS

**DELACHAUX AND THE KLOWN**

**JSINJ**

FRIDAY APRIL 5TH 9PM \$12/\$14 (ROCK)

## THE PARLOTONES

DINNER AND A SUIT

**CAMERON**

**DANGERMAKER**

SATURDAY APRIL 6TH 9PM \$15 (ROCK)

**PETTY THEFT (THE ULTIMATE TRIBUTE TO**

**TOM PETTY AND THE HEARTBREAKERS)**

**PRETENDING (PRETENDERS TRIBUTE)**

SUNDAY APRIL 7TH 8PM \$15 (ROCK/POP) ALL AGES

**WILLIAM BECKETT (FORMERLY OF THE**

**ACADEMY IS)**

**JILLETTE JOHNSON**

**BRANDON ZAHURSKY**

MONDAY (SOLD OUT) APRIL 8TH 9PM \$12/\$15 (POP)

ALL AGES

## TORI KELLY

TUESDAY APRIL 9TH 9PM \$15 (ROCK/POP)

**JAMES MCCARTNEY (BAND)**

**ALYSSA GRAHAM**

WEDNESDAY APRIL 10TH 9:30PM \$10/\$12 (ROCK/POP)

**JAYMAY**

**KAYOKO**

**SEBASTIEN DEBANDE**

THURSDAY APRIL 11TH 8:30PM \$8 (AMERICANA)

## SLOW MOTION COWBOYS

**EIGHT BELLES**

**SEAN LUCY & FAMILY**

FRIDAY APRIL 12TH 8:30PM \$10/\$12 (ROCK/POP)

SMILE! PRESENTS:

## RETURN TO MONO / ASTRAL

**HAPPY FANGS**

**DREAMTIME**

**DJ NEIL MARTINSON**

SATURDAY APRIL 13TH 9PM \$15 (WORLD)

WILL MAGID'S WORLD WIDE DANCE PARTY PRESENTS:

## GLOBALLOCAL

FEATURING:

**JUSTIN ANCHETTA (CD RELEASE)**

**WILL MAGID TRIO**

**DJ IZZY\*WISE W/ LADYMN**

SUNDAY APRIL 14TH 8:30PM \$15/\$17 (POP) ALL AGES

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## MUSIC LISTINGS

## ▼ Music

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by e-mail (John.Graham@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, San Francisco, CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs — searchable by keyword, date, and genre — are available online.

## CONCERTS

## WED., MARCH 27

**Living Colour:** Performing *Vivid*, 8 p.m., \$39.50. The Fillmore, 1805 Geary, 346-6000.

**Michael Nesmith:** 8 p.m., \$62.50. Palace of Fine Arts, 3301 Lyon, 567-6642.

## THU., MARCH 28

**Steve Kimock:** W/ Bernie Worrell, Wally Ingram, and Andy Hess, 8 p.m., \$30. Great American Music Hall, 859 O'Farrell, 885-0750.

**Metal Alliance Tour 2013:** W/ Anthrax, Exodus, High on Fire, Municipal Waste, Holy Grail, 8 p.m., \$29.99-\$32. The Regency Ballroom, 1290 Sutter, 673-5716.

**Railroad Earth:** W/ Poor Man's Whiskey, 8 p.m., \$35. The Fillmore, 1805 Geary, 346-6000.

## FRI., MARCH 29

**Bohemian Carnival: The Indie Circus Orgy:** Featuring Vau de Vire Society, J-Boogie's Dubtronic Science, SambaDrop, The Clown, and emcee Jamie DeWolf, 9 p.m., \$20. Broadway Studios, 435 Broadway, 291-0333.

**Railroad Earth:** W/ Dead Winter Carpenters, 9 p.m., \$35. The Fillmore, 1805 Geary, 346-6000.

**SFJAZZ Collective:** 7:30 p.m., \$25-\$60. SFJAZZ Center, 205 Franklin St.,

**Texas Is the Reason:** W/ The Jealous Sound, 9 p.m., \$20. Bimbo's 365 Club, 1025 Columbus, 474-0365.

## SAT., MARCH 30

**Afropop Spectacular:** W/ Oliver Mtukudzi & Fatoumata Diawara, 8 p.m., \$22+ advance. UC Berkeley, Zellerbach Hall, 2430 Bancroft, Berkeley, 510-642-9988.

**Heartless Bastards:** W/ Jonny Fritz, 9 p.m., \$23. Great American Music Hall, 859 O'Farrell, 885-0750.

**Railroad Earth:** 9 p.m., \$35. The Fillmore, 1805 Geary, 346-6000.

**Sevendust:** W/ Coal Chamber, Lacuna Coil, Candlelight Red, 7 p.m., \$29.50-\$32. The Regency Ballroom, 1290 Sutter, 673-5716.

**SFJAZZ Collective:** 7:30 p.m., \$25-\$60. SFJAZZ Center, 205 Franklin St.,

**Luciana Souza with Romero Lubambo:** 8 p.m., \$25-\$55. Herbst Theatre, 401 Van Ness, 392-4400.

## SUN., MARCH 31

**Parkway Drive:** W/ While She Sleeps, 7:30 p.m., \$20-\$22.50. The Regency Ballroom, 1290 Sutter, 673-5716.

**SFJAZZ Collective:** 7:30 p.m., \$25-\$60. SFJAZZ Center, 205 Franklin St.,

## MON., APRIL 1

**San Francisco Contemporary Music Players: Hive:** 8 p.m., \$10-\$30. Herbst Theatre, 401 Van Ness, 392-4400.

## CLUBS

## WEDNESDAY 27

### ROCK

**Bottom of the Hill:** 1233 17th St., #BOTH (Aimee Mann & Ted Leo), John Vanderslice, 9:30 p.m., \$18-\$20.

**Cafe Du Nord:** 2170 Market, White Magic, Kria Brekkan, Rio en Medio, 8:30 p.m., \$12.

## HEAR THIS



Lacuna Coil

Katja Kuhl

## Lacuna Coil

**WITH SEVENDUST, COAL CHAMBER, AND**

**CANDLELIGHT RED. 7 P.M. SATURDAY, MARCH 30, AT THE REGENCY BALLROOM. \$29.50-\$32.**

Tracing a straight line between Tori Amos, post-hardcore dudes Scary Kids Scaring Kids, punk act Craig's Brother, and goth metal six-piece Lacuna Coil would seem like a pretty futile endeavor. Thanks to **Lacuna Coil's** *Dark Adrenaline* — the sixth full-length from the Milan, Italy-based metal band — drawing a connection becomes easy: Each of those artists has covered R.E.M.'s “Losing My Religion.” Coil's version is archetypical for this band, with its mid-paced, über-polished recording, and switch-offs between lighter and darker elements (misty-eyed keyboards juxtapose gnashing guitars, and Cristina Scabbia's comely vocals counteract Andrea Ferro's scowls and shouts). Scabbia has boasted that *Dark Adrenaline* is “the victorious sum of 15 years of experiences,” so if you're in the market for theater-screen-sized metal that goes down easy and isn't really all that dark, give it a whirl.

REYAN ALI

**DNA Lounge:** 375 11th St., Castle, Occultation, Borrowed Time, 9 p.m., \$8-\$10.

**Hotel Utah:** 500 Fourth St., No Small Children, The Dirty Turnips, Superjack, 8 p.m., \$8.

**The Knockout:** 3223 Mission, Big Drag, The Genders, The Fronds, 9:30 p.m., \$6.

**Rickshaw Stop:** 155 Fell, Night Riots, Beta State, Young Science, New Beat Fund, 8 p.m., \$10.

## DANCE

**Cat Club:** 1190 Folsom, “Bondage A Go Go,” w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.

**Club X:** 715 Harrison, “Electro Pop Rocks: Spring Break – Part Two,” 9 p.m.

**Elbo Room:** 647 Valencia, “Bodys shock,” w/ Youth Code, DJs Blk Rainbow & Crackwhore, 9:30 p.m., \$7.

**F8:** 1192 Folsom St., “Housepitality,” w/ D'julz, Bai-ee, Fil Latorre, JP Soul, 9 p.m., \$5-\$10.

**The Independent:** 628 Divisadero, Poolside; Astronauts, etc.; Ginger & The Ghost, 9 p.m., \$15.

**LookOut:** 3600 16th St., “That's My Jam,” w/ DJ MC2, 9 p.m., free.

**Monarch:** 101 6th St., “Soul Phunktion,” w/ DJ M3 and the Adam Theis Trio, 9 p.m.

**Q Bar:** 456 Castro, “Booty Call,” w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

## HIP-HOP

**Brick & Mortar Music Hall:** 1710 Mission, Jake Miller, Kalin & Myles, J. Lately, 6 p.m., \$16-\$35.

**Skyark Bar:** 3089 16th St., “Mixtape Wednesday,” w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.

**Slim's:** 333 11th St., Beast Coastal Tour: Joey Bada\$\$ & Pro Era, Flat-bush Zombies, The Underachievers, DJ Statik Selektah, 9 p.m., \$16.







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**Elbo Room**

**WED** 3/27 9PM \$7  
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with **YOUTH CODE** (Live)  
and **DJS BLK RAINBOW** (Stalker)  
and **CRACKWHORE**

**THUR** 3/28 9:30PM \$8  
**AFRO-TROPI-ELECTRIC-SAMBA-FUNK**  
**AFROLICIOUS** presents  
**DEREK HENA** (Pink Mammoth)  
with DJs/Hosts  
**PLEASUREMAKER & SENOR OZ**,  
and resident percussionists

**FRI** 3/29 9PM \$10 ADV \$13 DOOR  
*Elbo Room presents*  
**KING DUDE** (Dais) and  
**NATURAL CHILD**  
(Burger Records) (Co-Headline) with  
OF THE WAND  
AND THE MOON (Denmark),  
COOL GHOULS,  
A STORY OF RATS

**SAT** 3/30 10PM \$5 ADV \$10 DOOR  
*Elbo Room presents*  
**SWEATER FUNK** and  
**K-MAXX**  
RECORD RELEASE PARTY

**SUN** 3/31 9PM FREE B4 9:30 PM \$6 AFTER  
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roots & dancehall with*  
**DJ SEP**,  
**MANEESH THE TWISTER**  
and guest **SELECTA I.E.**  
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**MON** 4/1 9PM \$5  
*Elbo Room presents*  
**B. BRAVO**,  
**KINGDOM CRUMBS** (Seattle)  
with **JAY FIRE**  
and **MOON GODDESSES**

**TUE** 4/2 10PM \$5  
*Shutter presents*  
**PENDULUM:**  
AN EXQUISITE MONTHLY GATHERING  
FOR THE DARK-AT-HEART WITH NCNG

**WED** 4/3 9PM FREE  
*Elbo Room presents*  
**CREEPERS**,  
**MEAT MARKET**, DJ sets by  
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**SUNDAY APRIL 14 7PM**  
**ORGY**  
**Vampires Everywhere**,  
**Davey Suicide**,  
**King Loses Crown**

**SUNDAY APRIL 14 7:30**  
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**Live Acoustic Bossa Nova**  
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**7:30-11:00PM**

.....

The Musical Project called "Lau Paiva & Bamba Band" started off with the encounter of the talented Brazilian Singer and Composer Lau Paiva with some excellent Jazz Musicians from the San Francisco Bay Area.

**John Collins:** 138 Minna, "#Quattro," w/ DJ Dino, Fourth Thursday of every month, 9 p.m.

**Skylark Bar:** 3089 16th St., "Peaches," w/lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

## ACOUSTIC

**50 Mason Social House:** 50 Mason, The Usual Suspects Songwriter Showcase, w/ K.C. Turner, Obstacle Course, Pieces, Alex Jimenez, 7 p.m., free.

**Amnesia:** 853 Valencia, John Elliott, Nels Andrews, 7 p.m., \$8; Haberdasher, Jethro Jeremiah, Kerry Wing, 9:30 p.m., \$7.

**Atlas Cafe:** 3049 20th St., Bluegrass & Old-Time Music Jam Session: Special 15th Anniversary Edition, 8 p.m., free.

**Boom Boom Room:** 1601 Fillmore, Good Gravy, 9:30 p.m., \$7.

**The Lost Church:** 65 Capp St., Kelly McCubbin, Witch Baby, 8 p.m., \$10.

**Plough & Stars:** 116 Clement, Tippy House, Fourth Thursday of every month, 9 p.m., free.

**Swedish American Hall:** 2174 Market, Matt Alber & The Cello Street Quartet, Feona Lee Jones, 7:30 p.m., \$20.

## JAZZ

**Cafe Claude:** 7 Claude, Nova Jazz, 7:30 p.m., free.

**Le Colonial:** 20 Cosmo, Steve Lucky and the Rhumba Bums, 7:30 p.m.

**Revolution Cafe:** 3248 22nd St., Gaea Schell, 8:30 p.m.

**Sheba Piano Lounge:** 1419 Fillmore, Jesse Foster, 8 p.m.

**Top of the Mark:** One Nob Hill, 999 California, Stompy Jones, 7:30 p.m., \$10.

**Zingari:** 501 Post, Amanda King, 7:30 p.m., free.

## INTERNATIONAL

**Bissap Baobab:** 3372 19th St., "Pa'Lantel," w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.

**Pachamama Restaurant:** 1630 Powell, "Jueves Flamencos," 8 p.m., free.

## BLUES

**Biscuits and Blues:** 401 Mason, Greg Nagy, 8 & 10 p.m., \$18.

**Jazz Bistro At Les Joulins:** 44 Ellis, Bohemian Knuckleboogie, 7:30 p.m., free.

**The Saloon:** 1232 Grant, David M'ore, 4 p.m.; Tony Perez & Second Hand Smoke, 9:30 p.m.

## EXPERIMENTAL

**The Luggage Store:** 1007 Market, The Use, Mountain vs. Building, 8 p.m., \$6-\$10.

## FRIDAY 29

## ROCK

**Cafe Du Nord:** 2170 Market, Jane Woodman, Foxtail Somersault, Bears! Bears! Bears!, 9:30 p.m., \$10.

**Elbo Room:** 647 Valencia, King Dude, Natural Child, Of the Wand and the Moon, Cool Ghouls, A Story of Rats, 8 p.m., \$10-\$12.

**Hemlock Tavern:** 1131 Polk, Hightower, Walken, Rock Bottom, 9:30 p.m., \$8.

**The Lab:** 2948 16th St., Carlton Melton, Yogurt Brain, Disappearing People, 8:30 p.m.

**Make-Out Room:** 3225 22nd St., Williford, Delmarva, 7:30 p.m., \$8.

**Sub-Mission Art Space (Balazo 18 Gallery):** 2183 Mission, Bum City Saints, Get Dead, Black Spots, Seduce the Dead, 8 p.m.

**Thee Parkside:** 1600 17th St., The Old Firm Casuals, Pressure Point, Let It Burn, Plead the Fifth, 9 p.m., \$10.

## DANCE

**BeatBox:** 314 11th St., "Psycircle," w/ Kindzadza, Arahata, Bodhi, Limbertimbre, Liam Shy, Shem, 10 p.m., \$20-\$30.

**Bottom of the Hill:** 1233 17th St., Planet Booty, Super Adventure Club, Spirit Animal, 9:30 p.m., \$10-\$12.

**Brick & Mortar Music Hall:** 1710 Mission, The Seshen, Le VICE, Karyn Paige, DJ Fillmore Wax, 9 p.m., \$10-\$15.

**The Cafe:** 2369 Market, "Boy Bar," w/ DJ Matt Consola, 9 p.m., \$5.

**Cat Club:** 1190 Folsom, "Dancing Ghosts: Darkwave Retrospective - Dancing Ghosts' Six-Year Anniversary," w/ DJs Xander, Orko, Sage, and Daniel Skellington, 9:30 p.m., \$7 (\$3 before 10 p.m.).

**DNA Lounge:** 375 11th St., "Pow Pow: Bonus Round," w/ Derris-Kharlan, Doctor Popular, Decktonic, Space Town Savior, Freaky DNA, E.N. Cowell, Together We Are Robots, Space Boyfriend, DJ Tracer, DJ Saranoia, 8 p.m., \$8-\$11 (\$5 with GDC badge); "Trap & Bass," w/ Loudpvc, Tone Sol, Akuma, Collin Whitaker, 9 p.m., \$10-\$20.

**Endup:** 401 Sixth St., "Fever," w/ DJ Hawthorne, Jamie J. Sanchez, DJ Cuervo with Casey Andrews, Mix Maddness, Brian Salazar, Maria LaFountain, 10 p.m., free before midnight.

**Madrone Art Bar:** 500 Divisadero, Groove Merchant Records Party, w/ Cool Chris, Jerry Nice, Vinnie Esparza, and Jon Blunck, 9:30 p.m., \$5 after 10 p.m.

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<b>T</b>	BLACK TUESDAYS
<b>W</b>	WICKED WEDNESDAYS
<b>TH</b>	BUILT FOR SPEED
<b>F</b>	PUNK AS FUCK
<b>SA</b>	I ♥ WET PANTIES
<b>SU</b>	HEART & SOUL



**Monarch:** 101 6th St., Mano Le Tough, Bells & Whistles, Joey Alaniz, 9 p.m., \$8-\$15 advance.

**Monroe:** 473 Broadway, “Deep House Fridays,” w/ Ernesto Ferreyra, 9:30 p.m., \$10.

**OMG:** 43 6th St., “Level,” 9 p.m., free.

**Project One:** 251 Rhode Island, “Modular,” w/ Supernova, Pedro Arbulu, MFYRS, 9 p.m., \$10-\$15 advance.

**Public Works:** 161 Erie, “Icee Hot,” w/ Teengirl Fantasy, Bobby Browser, Shawn Reynaldo, Rollie Fingers, Ghosts on Tape (in the main room), 9:30 p.m., \$5-\$10; “Blick’s Mix,” w/ DJ Kramer, Peter Blick (in the OddJob loft), 10 p.m., \$5 (free before 11 p.m.).

**Ruby Skye:** 420 Mason, Sandro Silva, Walden, DJ Taj, 9 p.m., \$25 advance.

**Temple:** 540 Howard, DJ Von, DeeJay Tone, Chrome Wolves, Tails, E\_Ty, Galangsta, DJ Rooz, Alessandro, Bardia F., 10 p.m., \$15.

**Vessel:** 85 Campton, Third Party, G-Stav, 10 p.m.

## HIP-HOP

**1015 Folsom:** 1015 Folsom St., Ab-Soul, Dead Prez, Stahlr, StefsDope, Kelow, Jahi, DJ Mike Flo, 9 p.m., \$20 advance.

**Eve Lounge:** 575 Howard, “Mastermix: Eve Lounge Closing Party,” w/ DJ Fuze & Ren the Vinyl Archaeologist, 10 p.m., free.

## ACOUSTIC

**Bazaar Cafe:** 5927 California, Bobby Dunne, 7 p.m., free.

**The Chapel:** 777 Valencia St., Lee Ranaldo, Jessica Pratt, 9 p.m., \$15.

**Dolores Park Cafe:** 501 Dolores, BeRn, 7:30 p.m.

**The Lost Church:** 65 Capp St., Shareef Ali, Mark Growden, 8 p.m., \$10.

**Neck of the Woods:** 406 Clement St., Benjamin Brown, Anju’s Pale Blue Eyes, Ghost Town Jenny, Aaron Ford, 8 p.m., \$10.

**Plough & Stars:** 116 Clement, “Americana Jukebox,” w/ Jenny Kerr & Friends, 9 p.m., \$6-\$10.

**Rickshaw Stop:** 155 Fell, The Last Bison, Kris Orlowski, Jon Gunton, 9 p.m., \$10.

## JAZZ

**Cafe Claude:** 7 Claude, Jerry Oakley Trio, 7:30 p.m., free.

**Jazz Bistro At Les Joulins:** 44 Ellis, Charles Unger Experience, 7:30 p.m., free.

**Savanna Jazz Club:** 2937 Mission, Emily Day, 7:30 p.m., \$8.

**Top of the Mark:** One Nob Hill, 999 California, Black Market Jazz Orchestra, 9 p.m., \$10.

**Yoshi’s Jazz Club & Japanese Restaurant:** 1330 Fillmore, Rita Coolidge, 8 & 10 p.m., \$26-\$36.

**Zingari:** 501 Post, Joyce Grant, 8 p.m., free.

## INTERNATIONAL

**Cafe Cocomo:** 650 Indiana, “Taste Fridays,” featuring local cuisine tastings, salsa bands, and more, 6:30 p.m., \$15 (free entry to patio).

**Cigar Bar & Grill:** 850 Montgomery, Orquesta Borinquen, 9 p.m.

**Slim’s:** 333 11th St., Richard Bean & Sapó, Sol, Third Sol, 8 p.m., \$16.

## REGGAE

**Gestalt Haus:** 3159 16th St., “Music Like Dirt,” 7:30 p.m., free.

**Pissed Off Pete’s:** 4528 Mission St., “Friday Night Live,” w/ Green Machine, Omani, DJ Irie Hustle, 9:30 p.m.

## BLUES

**Biscuits and Blues:** 401 Mason, Karen Lovely, 8 & 10 p.m., \$20.

**Boom Boom Room:** 1601 Fillmore, Bill Phillippe, 6 p.m., free.

**Cafe Royale:** 800 Post, Allister’s Chicago Blues Jam, Last Friday of every month, 8 p.m.

**Lou’s Fish Shack:** 300 Jefferson St., Side Step, 6 p.m.

**The Saloon:** 1232 Grant, Jan Fanucchi, 4 p.m.; Steve Freund, 9:30 p.m.

**Sheba Piano Lounge:** 1419 Fillmore, Adrian Costa, 8 p.m.

## EXPERIMENTAL

**Center for New Music:** 55 Taylor St., The Living Earth Show, future-Cities, 7:30 p.m., \$8-\$10.

## FUNK

**Make-Out Room:** 3225 22nd St., “Loose Joints,” w/ DJs Centipede, Damon Bell, & Tom Thump, 10 p.m., \$5.

**Mezzanine:** 444 Jessie, Rebirth Brass Band, Forrest Day, 9 p.m., \$25 advance.

## SATURDAY 30

## ROCK

**Amnesia:** 853 Valencia, White Fence, Meg Baird, Assemble Head in Sunburst Sound, Muscle Drum, 9 p.m., \$10.

**Bender’s:** 806 S. Van Ness, War Child, Crag Dweller, 9 p.m., \$5.

**Bottom of the Hill:** 1233 17th St., Fungo Mungo, Victims Family, Gretchen Menn, 9:30 p.m., \$10-\$12.

**BrainWash Cafe & Laundromat:** 1122 Folsom, Quaaludes, Grandma’s Boyfriend, Adam Heaton, 8 p.m., free.

**Brick & Mortar Music Hall:** 1710 Mission, Wax Idols, The Mallard, Chasms, DJ Nako, 9 p.m., \$8-\$11.

**Cafe Du Nord:** 2170 Market, Once & Future Band, Shotgun Brautigan, Freddie & The Aztecs, DJ Neil Martinson, 9:30 p.m., \$10-\$12.

**El Rio:** 3158 Mission, The Shrine, Hot Lunch, Dirty Fences, 9 p.m., \$7.

**Hemlock Tavern:** 1131 Polk, Future Space and Time, Couches, Pony Village, Mosshead, 9 p.m., \$7.

**Make-Out Room:** 3225 22nd St., FpodBpod, Handler Brothers, 7:30 p.m., \$8.

**Milk Bar:** 1840 Haight, Scissors for Lefty, Owl Paws, The Trims, 9 p.m., \$10.

**The Riptide:** 3639 Taraval, Hopi Astronaut, 9 p.m., free.

**Slim’s:** 333 11th St., The Highway Poets, February Zero, Matt Jaffe, The Distractions, Cheating Daylight, Empire Slim, Paradox Labyrinth, 6:30 p.m., \$15.

**Speakeasy Ales and Lagers:** 1195 Evans Ste. A, Radio Valencia Listener Appreciation Party, w/ Sweat Lodge, Maurice Tani, The Atom Age, noon, free.

**West Bay Conference Center:** 1290 Fillmore, Bunny Rock Music Festival, w/ The Rob Sesma Band, Sidetrack, Fleetwood Mask, Double Trouble, Dead Guise, Los Conchinos, plus magic by Heather Rogers, 2 p.m., \$15 (kids under 13 free).

## DANCE

**BeatBox:** 314 11th St., “Evolution,” w/ DJ Twisted Dee, 10 p.m., \$25 (\$5 before 11 p.m.).

**Broadway Studios:** 435 Broadway, The Polish Ambassador, Papadosio, Bell3ver, Az-Iz, 9 p.m., \$12-\$15.

**Cat Club:** 1190 Folsom, “Right?!?: A ‘90s Party,” w/ DJs Roger Rocha, Devon, Porter, Mr. Washington, Myster C, Starr, and Tomas Diablo, 9:30 p.m., \$6-\$10.

**DNA Lounge:** 375 11th St., “Bootie S.F.,” w/ DJs from Mars, Entyme, Brass Tax DJs, DJ Trip, DJ MyKill, more, 9 p.m., \$10-\$15.

**Endup:** 401 Sixth St., “Dose,” w/ The Banger Bros, Cosmic Selector, Dulce Vita, Brian Williams, Carlos Alfonso, Infusion, Eliki, Mike Leon, 10 p.m.

**The Knockout:** 3223 Mission, “PBR&B,” 10 p.m.

**Madrone Art Bar:** 500 Divisadero, “The No Theme Super Dance Jam,” w/ DJs Sonny Phono, Facemelter, and Precious Cargo, 9 p.m., \$5 after 10 p.m.

**Mighty:** 119 Utah, Second Cities Sessions Tour, w/ Colette, DJ Heather, Pink Mammoth DJs, 10 p.m., \$10-\$20.

**Monarch:** 101 6th St., Matt Tolfrey, Galen, Dax Lee, 9 p.m., \$10-\$15.

**OMG:** 43 6th St., “Chatroom.,” w/ MPH/D, Bobby Peru, Dang Dang, Poppang DJs, 10 p.m., \$5.

**Ruby Skye:** 420 Mason, Sharam, DJ Rooz, DJ Bo, 9 p.m., \$20-\$30 advance.

**The Stud:** 399 Ninth St., “Squrrri: Rrites of Spring,” w/ DJs Papa Tony, Joey Pocket, and Michael Carrera, 9 p.m., \$5.

**Temple:** 540 Howard, Nexus, Jayko, Dirty Dynamics, Oons, Kid Alien, A2D, 10 p.m., \$20.

**Vessel:** 85 Campton, Bag Raiders, Justin Milla, 10 p.m., \$15 advance.

## HIP-HOP

**111 Minna Gallery:** 111 Minna St., “Here,” fundraiser to benefit the aftermath of Martin Olive’s brain aneurysm with auction, raffle, and music by DJs B. Cause, Delivery, Edison, Kelsone, Romanowski, Roost Uno, Satva, and X Boyfriend, 7 p.m.

**Public Works:** 161 Erie, “Vintage Diversity,” w/ DJs J-Boogie, Platurm, Proof, Wonway Posibul, and Mackswell, 10 p.m.

## ACOUSTIC

**Bazaar Cafe:** 5927 California, MacClain & Cole, JL Stiles, 7 p.m., free/donation.

**Hotel Utah:** 500 Fourth St., Jeffrey Luck Lucas, The Night Falls, Bone Cootes, 9 p.m., \$8.

**The Lost Church:** 65 Capp St., Laura Benitez & The Heartache, Tracey Holland & Chris Tye, 8 p.m., \$10.

## JAZZ

**Bender’s:** 806 S. Van Ness, Rita Coolidge, 8 & 10 p.m., \$26-\$36.

**Cafe Claude:** 7 Claude, Terrence Brewer Trio, 7:30 p.m., free.

**Jazz Bistro At Les Joulins:** 44 Ellis, Bill “Doc” Webster & Jazz Nostalgia, 7:30 p.m., free.

**Rasselas Ethiopian Cuisine & Jazz Club:** 1534 Fillmore, The Robert Stewart Experience, 9 p.m., \$7.

**The Rite Spot Cafe:** 2099 Folsom, Mr. Lucky & The Cocktail Party, 9 p.m., free.

**Savanna Jazz Club:** 2937 Mission, Anna Estrada, 7:30 p.m., \$8.

**Sheba Piano Lounge:** 1419 Fillmore, Charles Unger Experience, 8 p.m.

**Zingari:** 501 Post, Anne O’Brien, 8 p.m., free.

## INTERNATIONAL

**1015 Folsom:** 1015 Folsom St., “Pura,” 9 p.m., \$20.

**Cigar Bar & Grill:** 850 Montgomery, Descarga Caliente, 9 p.m.

**Make-Out Room:** 3225 22nd St., “El Super Ritmo,” Latin dance party



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Conrad McGee

### Ryan Hemsworth

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31, AT THE INDEPENDENT. \$16-\$18;

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Doing just one thing well doesn't work anymore. The access that fans now have to artists has changed what's expected of them, and requires depth of output, a dynamic frontage, and stylistic mobility. In only a few short years, Canadian producer **Ryan Hemsworth** has proven himself in all these areas. It's not enough that he's a talented composer in his own right; his tremendous *Last Words* EP, released on Wedidit last year, showed his ability to make instrumental hip-hop that stands alone. He's also been supporting little-known rappers for years: His work with Oakland's Green Ova family stretches back to 2009. In addition, Hemsworth has proven himself as a skilled remix artist. Recent edits, bootlegs, and full-on re-vamps of Frank Ocean, Rhye, Cat Power, and Lana Del Rey songs have demonstrated his precision maintaining a track's essence while still administering significant enhancements. And for a final point, Hemsworth throws down one of the best DJ sets in the game – no wonder he's such a quickly rising star. **WILL BUTLER**

with DJs Roger Mas & El Kool Kyle, 10 p.m., \$5.

**Red Poppy Art House:** 2698 Folsom, La Ruya, 8 p.m., \$10-\$15.  
**Revolution Cafe:** 3248 22nd St., Antonino Musco, 9:30 p.m.

### REGGAE

**Pier 23 Cafe:** Pier 23, Native Elements, Last Saturday of every month, 10 p.m., \$10-\$15.

### BLUES

**Biscuits and Blues:** 401 Mason, Earl Thomas & The Blues Ambassadors, Last Saturday of every month, 8 & 10 p.m., \$22.  
**Lou's Fish Shack:** 300 Jefferson St., Willie G, 6 p.m.  
**Plough & Stars:** 116 Clement, The Rattlecans, 9 p.m.  
**The Saloon:** 1232 Grant, Ron Hacker, 9:30 p.m.

### FUNK

**Elbo Room:** 647 Valencia, "Sweater Funk," 10 p.m., \$5-\$10.  
**Mezzanine:** 444 Jessie, Rebirth Brass Band, Forrest Day, 9 p.m., \$25 advance.

### SOUL

**The Independent:** 628 Divisadero, Sister Sparrow & The Dirty Birds, Alan Evans Trio, 9 p.m., \$14-\$16.  
**Rickshaw Stop:** 155 Fell, "New York Night Train Soul Clap and Dance-Off," w/ DJs Jonathan Toubin & Primo, plus dance-off judges Emily Savage, Allan Hough, Wam Bam Ashleyanne, and Brontez Purnell, 9 p.m., \$8.

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SUNDAY 31

ROCK

**Amnesia:** 853 Valencia, White Fence, Culture Kids, Breakarts, 9 p.m., \$10.  
**Bottom of the Hill:** 1233 17th St., The Tropics, The Wave Comission, Wild Ass, 9 p.m., \$8.  
**The Chapel:** 777 Valencia St., Widowspeak, Sisu, 9 p.m., \$10-\$12.  
**DNA Lounge:** 375 11th St., Graves at Sea, Aldebaran, Dispirit, Larvae, 8 p.m., \$10-\$12.  
**Hotel Utah:** 500 Fourth St., Breakaway Patriot, Elephant Listening Project, Falling Still, 8 p.m., \$8.  
**Sub-Mission Art Space (Balazo 18 Gallery):** 2183 Mission, J-Rock "Peep" Show: Akai Sky, The Stars at Dusk, Minor Setback, 6:30 p.m., \$10.

DANCE

**BeatBox:** 314 11th St., "Bunny! Easter Tea-Dance," w/ DJ Tracy Young, 6 p.m.  
**The Cellar:** 685 Sutter, "Replay Sundays," 9 p.m., free.  
**Elbo Room:** 647 Valencia, "Dub Mission," w/ Selecta I.E., DJ Sep, Maneesh the Twister, 9 p.m., \$6 (free before 9:30 p.m.).  
**The Independent:** 628 Divisadero, Daedelus, Two Fresh, Ryan Hemsworth, Samo Sound Boy, 8 p.m., \$16-\$18.  
**The Knockout:** 3223 Mission, "Sweater Funk," 10 p.m., free.  
**Q Bar:** 456 Castro, "Twisted Mister," 10 p.m.

HIP-HOP

**Brick & Mortar Music Hall:** 1710 Mission, Bambu, Power Struggle, Rey Resurreccion, Odessa Kane, 6Fingers, 9 p.m., \$7-\$10.  
**El Rio:** 3158 Mission, BPos, Chakra, Big Shell, 9 p.m., \$5.

ACOUSTIC

**Bazaar Cafe:** 5927 California, "Sing Out of Darkness," American Foundation for Suicide Prevention benefit with Julie Mayhew, Beth Marlin, Melissa Lyn, Nina Jo Smith, and Toy Yamaji, 5:30 p.m., donation.  
**Java Beach at the Zoo:** 2650 Sloat Blvd., Dan Frechette & Laurel Thomsen, 7:30 p.m., donation.  
**Plough & Stars:** 116 Clement, Seisiún with Jack Gilder, Darcy Noonan, and Richard Mandel, 9 p.m.

JAZZ

**Jazz Bistro At Les Joulins:** 44 Ellis, Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.  
**Revolution Cafe:** 3248 22nd St., Jazz Revolution, 4 p.m., free/donation.  
**The Royal Cuckoo:** 3202 Mission, Lavay Smith & Chris Siebert, 7:30 p.m., free.  
**Yoshi's Jazz Club & Japanese Restaurant:** 1330 Fillmore, Marcus Johnson, 6 & 8 p.m., \$16-\$24.  
**Zingari:** 501 Post, Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

**Atmosphere:** 447 Broadway, "Hot Bachata Nights," w/ DJ El Guapo, 5:30 p.m., \$10 (\$15-\$20 with dance lessons).  
**Bissap Baobab:** 3372 19th St., "Brazil & Beyond," 6:30 p.m., free.  
**Savanna Jazz Club:** 2937 Mission, Adelante, 7 p.m., \$7.

BLUES

**Revolution Cafe:** 3248 22nd St., HowellDevine, 8:30 p.m., free/donation.  
**The Saloon:** 1232 Grant, Blues Power, 4 p.m.; Eugene Huggins, 9:30 p.m.  
**Sheba Piano Lounge:** 1419 Fillmore, Bohemian Knuckleboogie, 9 p.m., free.

EXPERIMENTAL

**Hemlock Tavern:** 1131 Polk, Date Palms, Danny Paul Grody, Chuck Johnson, 6 p.m., \$7.  
**The Lab:** 2948 16th St., "Godwaffle Noise Pancakes," w/ +Dog+, Rule 19, Endometrium Cuntplow, Amphibious Gestures, Bullshit Detector, noon, \$5-\$10.  
**Showdown:** 10 Sixth St., The Use, Ani, Jack Hertz, 8 p.m.

MONDAY 1

ROCK

**Bottom of the Hill:** 1233 17th St., Jan, Static People, The Secret Secretaries, 9 p.m., \$8.  
**DNA Lounge:** 375 11th St., The Contortionist, Within the Ruins, I Declare War, Reflections, City in the Sea, Out for Blood, Aethere, 6 p.m., \$12-\$15.  
**El Rio:** 3158 Mission, Electric Shepherd, Peachelope, Virgin Hymns, 7 p.m., \$5.

DANCE

**DNA Lounge:** 375 11th St., "Death Guild," w/ DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.  
**Q Bar:** 456 Castro, "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.  
**Underground SF:** 424 Haight, "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

HIP-HOP

**Elbo Room:** 647 Valencia, Kingdom Crumbs, D.J. Harrison, Javi Santiago, Tamara Davidson, 9 p.m., \$5.

ACOUSTIC

**Amnesia:** 853 Valencia, Front Country, 9 p.m., free.  
**Fiddler's Green:** 1333 Columbus, Terry Savastano, 9:30 p.m., free/donation.

JAZZ

**Le Colonial:** 20 Cosmo, Le Jazz Hot, 7 p.m., free.  
**The Union Room at Biscuits and Blues:** 401 Mason, "The Session: A Monday Night Jazz Series," pro jazz jam with Mike Olmos, 7:30 p.m., \$12.  
**Zingari:** 501 Post, Nora Maki, 7:30 p.m., free.

TUESDAY 2

ROCK

**El Rio:** 3158 Mission, Gypsyhawk, Glitter Wizard, Mothership, 7 p.m., \$8.  
**The Knockout:** 3223 Mission, Unko Atama, The Rinds, Big Shadows, DJ Kilgore Bass, 9:30 p.m., \$6.  
**Sub-Mission Art Space (Balazo 18 Gallery):** 2183 Mission, Success, The Business End, The Breaks, Poke da Squid, 8 p.m., \$5.

DANCE

**Aunt Charlie's Lounge:** 133 Turk, "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.  
**The Cellar:** 685 Sutter, "Bass Cellar," w/ resident DJs Whoi & Erik Hates Monkeys, 9 p.m., free.  
**Elbo Room:** 647 Valencia, "Pendulum," w/ DJ Nako & friends, First Tuesday of every month, 10 p.m., \$5.  
**Matrix Fillmore:** 3138 Fillmore, "TRL," w/ DJ Big Bad Bruce, 10 p.m.  
**Project One:** 251 Rhode Island, "Ouch," 9 p.m., free.  
**Q Bar:** 456 Castro, "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.

ACOUSTIC

**Bottle Cap:** 1707 Powell, Craig Ventresco, 7 p.m.  
**Hotel Utah:** 500 Fourth St., Charlie Parr, Girls & Boys, Marc Beau-regard, 8 p.m., \$10.

JAZZ

**Club Deluxe:** 1511 Haight, Eugene Warren Trio, 8:30 p.m., free.  
**Jazz Bistro At Les Joulins:** 44 Ellis, M.B. Hanif & the Sound Voyagers, 7:30 p.m., free.  
**Revolution Cafe:** 3248 22nd St., Conscious Contact, First Tuesday of every month, 8:30 p.m., free.  
**SFJAZZ Center:** 205 Franklin St., Jazz Search West 2013: Semi-Finals, 7 p.m., \$35 contestant entry fee (\$10 for the public).  
**Verdi Club:** 2424 Mariposa, "Tuesday Night Jump," w/ Stompyp Jones, 9 p.m., \$10-\$12.  
**Zingari:** 501 Post, Jacob Wendt, 7:30 p.m., free.

INTERNATIONAL

**Bissap Baobab:** 3372 19th St., Zouk Lambada Social, 9:30 p.m., \$5.  
**The Cosmo Bar & Lounge:** 440 Broadway, "Conga Tuesdays," 8 p.m., \$7-\$10.

REGGAE

**Amnesia:** 853 Valencia, Titan Ups, 9 p.m. Starts . through April 30.  
**Milk Bar:** 1840 Haight, "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m.

BLUES

**Biscuits and Blues:** 401 Mason, Phil Berkowitz, 8 & 10 p.m., \$15.

SOUL

**Boom Boom Room:** 1601 Fillmore, The JRo Project, First Tuesday of every month, 9:30 p.m., \$5.  
**Make-Out Room:** 3225 22nd St., "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30 p.m., free.  
**Slim's:** 333 11th St., Ryan Leslie, Anya and the Get Down, DJ Nima Fadavi, 8:30 p.m., \$26.

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**TENDER TOUCH MASSAGE**

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45 Minute Special  
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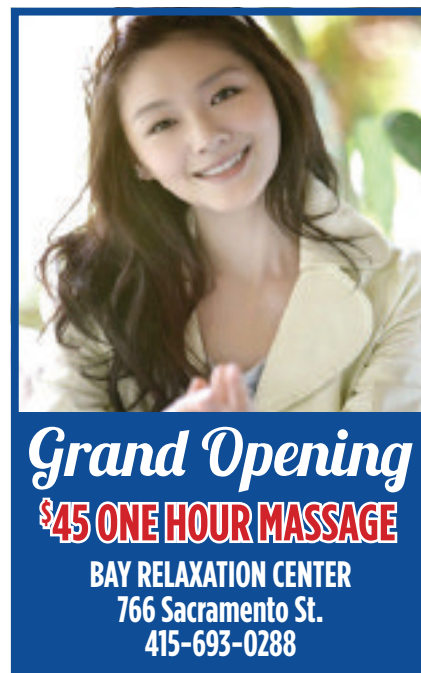
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## 100 Employment

100 Additional/Show Biz  
105 Career/Training/Schools  
110 Computer/Technical  
112 Construction/Labor  
120 Drivers/Delivery/Courier  
125 Educator  
127 Education  
130 Entertainment  
140 Financial/Accounting  
145 Management/Professional  
150 Medical/Dental/Health  
155 Medical/Research/Studies  
160 Office/Clerical  
165 Restaurants/Hotels/Clubs  
170 Retail  
172 Sales  
175 Telemarketing/Call Center  
177 Salons  
180 Security/Law Enforcement  
183 Trades  
185 Miscellaneous  
190 Business Opportunities  
195 Employment Information

## 105 Career/Training/Schools

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## 185 Miscellaneous

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## 185 Miscellaneous

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Great opportunity for exp. independents! Determine your own hours and schedule.  
**\$11.55-\$15.50 based on %; tips addl.**  
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## 185 Miscellaneous

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425 Boats  
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435 Furniture  
437 Lost & Found  
440 Motorcycle  
445 Miscellaneous

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## 445 Miscellaneous For Sale

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## 527 Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0349268-00  
The following individual is doing business as MISSION PICNIC 3275 22nd St, San Francisco, CA : 94110 This business is conducted by a corporation. The registrant commenced to transact business under the above-listed fictitious business name on Feb 26, 2013. PICNIC GROUP LLC (CA) This statement was filed with the Deputy County Clerk Maribel Jaldon of the City and County of San Francisco 3/6, 3/13, 3/20, 3/27

## 500 Services

502 Community Events  
505 Automotive Services  
510 Bus Services  
515 Computer Services  
520 Financial Services  
525 Legal Services  
527 Legal Notices  
530 Misc. Services  
537 Adoptions

## 502 Community/Events

New Living Expo - Volunteers Needed! We are looking for volunteers to assist with this premier and dynamic annual event. WHEN: April 26 - 28, 2013 WHERE: Concourse Exhibition Center, 8th & Brannan, SF WHY: Free 3-Day pass to show with 300+ exhibits, 150+ lectures & workshops, Free t-shirt, Networking, and FUN HOW: Sign up at www.NewLivingExpo.com and go to the Volunteer tab, Click on Sign Up Now New Living Expo 415-382-8300

## 527 Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0349402-00  
The following individual is doing business as PRESSBOX DIGITAL 395 Jersey St, San Francisco, CA : 94114 This business is conducted by an individual. The registrant commenced to transact business under the above-listed fictitious business name on MAR 4, 2013 Caitlin Morrison This statement was filed with the Deputy County Clerk Elsa Campos of the City and County of San Francisco 3/13, 3/20, 3/27, 4/3

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0349497-00  
The following individual is doing business as ALL WINNER 1021 GIRARD ST, San Francisco, CA : 94134 This business is conducted by a an individual. The registrant commenced to transact business under the above-listed fictitious business name on Feb 27, 2013. Sue Lee This statement was filed with the Deputy County Clerk Elsa Campos of the City and County of San Francisco 3/6, 3/13, 3/20, 3/27

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGES  
Date of Filing Application: March 21, 2013  
To Whom it May Concern: The Name(s) of the Applicant(s) is/are: AMY CHEN'S KITCHEN INC The applicants listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2031-2035 Polk St, SAN FRANCISCO, CA 94109  
Type of license(s): Applied For: 41- ON-SALE Beer And Wine-Eating Place

## 527 Legal Notices

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-15-543537 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT 400 MCALLISTER SAN FRANCISCO, CA 94102-4512. TO ALL INTERESTED PERSONS: Petitioner: Carl T for a decree changing names as follows: Present name: Jahmal Marie Nadzam To Proposed name: Jamil Marie Nadzam THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Any person objecting to the name changes described above must file a written objection that includes the reasons for the objection at least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing. NOTICE OF HEARING: Date: May 9, Time: 9:00 a.m. Room: 514. The address of the court is (same as noted above). A copy of this ORDER TO SHOW CAUSE shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the SF Weekly a newspaper of general circulation, printed in this county. Dated: March 8, 2013. Signed: DONALD SULLIVAN, Presiding Judge of the Superior Court 3.20, 3.27, 4.3, 4.10

## 530 Misc. Services

WANTS TO purchase minerals and other oil & gas interests. Send details to P.O. Box 13557, Denver, CO 80201

BANKRUPTCY ATTORNEY  
Call Dean L. Woerner 415-550-8799 www.sanfrankb.com

## 530 Misc. Services

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New Living Expo - Volunteers Needed! We are looking for volunteers to assist with this premier and dynamic annual event. WHEN: April 26 - 28, 2013 WHERE: Concourse Exhibition Center, 8th & Brannan, SF WHY: Free 3-Day pass to show with 300+ exhibits, 150+ lectures & workshops, Free t-shirt, Networking, and FUN HOW: Sign up at www.NewLivingExpo.com and go to the Volunteer tab, Click on Sign Up Now New Living Expo 415-382-8300

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## 537 Adoptions


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Match Any Local Price  
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## New Living Expo – Volunteers Needed!

We are looking for volunteers to assist with this premier and dynamic annual event.

**WHEN:** April 26 – 28, 2013

**WHERE:** Concourse Exhibition Center, 8th & Brannan, SF

**WHY:** Free 3-Day pass to show with 300+ exhibits, 150+ lectures & workshops, Free t-shirt, Networking and FUN

**HOW:** Sign up at www.NewLivingExpo.com and go to the Volunteer tab, Click on Sign Up Now  
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Must Bring Ad + 1 per Patient  
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2633 Telegraph Ave. #109  
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**510-832-5000**  
OaklandMarijuanaCenter.com  
**San Jose**  
115 N. 4th St., Suite 100  
(between St. John & St. James)  
Mon - Sat: 11am - 7pm • Sun 12-5  
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